THE HARVEST FESTIVAL

A CHILDREN'S SUCCOTH CELEBRATION

TEXT BY

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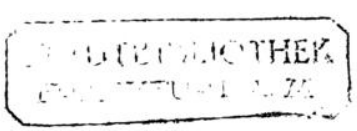

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PREFACE

The Idea of the Harvest Festival

While this festival is molded in accord with what we know of the form of celebration of the third of the Sholosh R'golim (*the Three Pilgrim Festivals*: *Pesach, Shabuoth, Succoth*), in the days of our people's residence in the Holy Land; and while it therefore treats the Synagogue as the ancient Temple on Jerusalem's heights, and—by its processions and dances—insinuates rather than expresses the historic atmosphere of the cradle-land of Israel, it is nevertheless *in no sense* a picture-portrayal of ancient worship, but a genuine service of thanksgiving for what is ours *now* and *here*. The harvest is as real to-day as it was in any time past, and man's dependence upon it is as stern a reality. Hence the consciousness of Providential care gives occasion for joyous worship. As Jews, we express even our latest thoughts, with the time honored phrases of our sacred tongue, quite as the freshest blossom springs from the sap of the ancient roots. But this past, this foundation, is and must be in our blood — the subconscious knowledge and spirit that determine our manner of worship. The conscious convictions and emotions of Providence, of dependence, and of humble gratitude, which the awakened soul (young or old) must experience in the presence of the Harvest, renew with each succeeding season, and make the service of our Succoth, the truly Jewish praise of joyous prayer. In sanctified rejoicing, we may literally dance before God's altar, not only because our forefathers so expressed their gratitude, but because we ourselves feel the impulse within us. On the one hand, all the daintiness of the children's frank jubilation never degenerates into frivolity, and on the other, all the seriousness of true prayer never loses the exultation of blossoming fields, and the fresh and fragrant air of Autumn harvest. May the atmosphere of joyous devotion in which this festival was conceived by composer and writer alike, carry its contagion of jubilant service not only to the

children who present it, but to the whole of the attendant congregation, that the thoughts of prayer and praise may throb as truly in our hearts, as they did in those humble Jewish hearts that gave them birth!

The Music of the Harvest Festival

That this Succoth Service be genuinely Jewish in content and in structure, has been the fond purpose of those responsible for it. The composer has builded its sixteen musical numbers with the material of Jewish folk and sacred song, and with the loving workmanship that has shaped them for modern use and for children's voices. These colorful melodies, in their soul and in their form, link the traditions of the past with the spirit and the tastes of the present, through those ever constant emotions of whole-hearted, fresh-spirited service, which are as real to the true Jew of to-day as they were to our ancestors of the revered past. By the spirit of the woods and harvest fields, which these songs breathe forth, and by their happy tunefulness, they convincingly belie the all too prevalent misapprehension that Jewish music is characteristically doleful. Indeed a compelling argument for the freshness of the sap in the roots of Jewish song, is the enchanting perfume of these, its latest flowers. Through their fascinating appropriateness to the children's festivities, they prove anew, how young is the heart of ancient Israel. The influence for healthy Jewishness can in no way be more effectively produced than by such songs — captivating by their charm; and, without the singer's consciousness, timing the pulse of his heart to the spirit of his people.

EXPLANATORY NOTES

(For School Superintendents and Festival Producers)

A GENERAL STATEMENT:

The purpose of festivals in the Religious School, is to lead the children to an understanding of the ideas in the holiday celebration, to awaken in them responsive religious emotions, to arouse them to a love for the spirit and beauty of the observances, and to a loyalty to the principles set forth and to the people holding these principles dear. These festivals often create and always strengthen the interest of the pupils, in their school and their synagogue. It is therefore of the utmost importance that, at least once in the course of a school year, every child should be given an opportunity to participate in the exercises. To adequately meet this need in both small and large schools, the festivals must be elastic, in so far as they must admit of a larger or smaller number of participants, according to the size of the platform and the number of children in the school. This requirement, while possibly strange sounding, becomes clearly intelligible and easily attainable in the light of a few general principles. Children's entertainments should be written in simple lines that tell the story or the message plainly. They should be bright and cheerful, distinctive, full of variety, and with an emphasis on the spectacular. Decidedly, they should take the form of drill rather than drama — and this because of the limitations of abilities and facilities. While money spent for religious celebrations by the school, is money well spent, the producer of such children's festivities must usually prepare to be much hampered in the matter of expenditures for stage, scenery, and costumes. What is far more important, children should not be given dramatic parts presupposing understanding and ability beyond their years. They should be taught to present such things as they can do well; and should learn to know that there are things too big for them. The school

entertainment must, under no circumstances, be turned into an amateurish farce; but, in a simple, genuine, dignified way, should carry a religious message to the congregation.

Seating in the Synagogue.

It is essential to the conduct of the service that the front rows of seats be roped off, for occupancy by the children, as they enter after the congregation is seated.

Place of Presentation.

If at all possible, present the Harvest Festival in the Temple proper rather than on the stage of the Community House or Centre. The bright spirit of this service helps to give the formality of the Synagogue a more intimate warmth of spontaneous devotion; and the sanctity of the atmosphere of the house of worship inspirits the children with the beautiful seriousness of their mirth.

Unless many rehearsals can be arranged for school and organist, it is safer to bring a piano into the Temple for accompanying the singing, than to run the risk of the children's feeling the absence of their accustomed musical support. The music as here given, is arranged for piano.

Applause should not only not be encouraged, but must be prevented, if the festival is to convey its religious message. It may, in certain places, be necessary to request that there be no hand clapping, in deference to the occasion and the place.

The Time of Presentation.

This religious celebration, like all others, should *under all conditions* be presented at the time of the holiday, and never on a so-called "convenient" Sunday before or after. The sacrifice of historic occasions to the negligent convenience of half-hearted individuals will never preserve either the great days of our Jewish calendar or the spirit of those days, which spirit is one of a loyalty above petty conveniences.

The intention for this festival is that it be given on the evening preceding the first day of the Feast of Booths (on Erev-Succoth). We are well aware that evening programs for children usually call forth the apparently logical opposition of those who plead for children's health and early bed hours. In answer to this objection, we can readily assure the parents that the festivity will be completed at an early hour. But there are more far-reaching considerations than that of one-night's late retiring. From the child's point of view, we know that there is no holiday like the occasions on which it may postpone its bed hour. And we do want this holiday to be significant. Furthermore, we want the entire family present at the service; and the entire family never comes except of an evening. Moreover, the experience of many years has proved that, in spite of all the objections usually raised, a children's festival in the evening brings together more children than one at any other time, and that the number of adults at a Harvest Festival, is usually commensurate with the size of the congregation on Yom Kippur. Such a community celebration means new life to our glorious feast of Succoth.

THE SUCCAH.

A booth (constructed of four sturdy poles with a latticed roof and, if desired, the same sort of back) is essential to the service, historically, religiously, artistically. It should be built either over the whole platform or over the greater part of it, and should be made high — preferably with the front edge of the roof raised above the rear edge, so that the fruits and vegetables suspended from the green boughs on the roof, may show to full advantage; and also that the children may be in easy view of the congregation seated in the balcony. Tiny colored electric lights scattered among the hanging fruits on the roof, add much to the effectiveness.

THE PLATFORM.

Where possible, remove the pulpit. To one side of the front of the platform, place a green vase that will later hold the palm branches; to the other side, a pedestal on which the yellow fruits and esrog will later be placed. Stand six chairs at the back of the platform for those children who will conduct the service. (No adult is to be seated on the platform.) Just before the Water Festival, set a large hollow grass-green cylinder of tin, where the pulpit stood.

SECTIONS OF THE FESTIVAL:

THE GENERAL PLAN. The Succoth Festival, as it stands, is a unit—each part following the preceding one, in spirit. But the sections are so arranged that, in very small schools, one or more may be omitted, without materially changing the tenor of the celebration. The number of the children in the sections, depends upon the size of the school.

Section I. THE PROCESSION OF HARVEST-BEARERS.

Every child in the school carries some offering. The children may usually be relied upon to supply all their own offerings, except the grains, the Lulov and the Esrog, and the additional palm branches, which the Synagogue must buy. Those participating in the various sections, bear, in their hands, the articles required for their respective exercises (See notes on individual sections). Those for whom nothing in particular is specified, carry the "miscellaneous offerings" comprised of fruits other than yellow in color, and such bright-hued vegetables as carrots, pumpkins, squash, tomatoes, etc.

THE LINE OF MARCH. Where the architecture of the Temple permits, the children enter (after the congregation is seated) through two aisles of the Synagogue, from the rear, to the front seats which have been reserved for them. Through one aisle, come:

½ of the tiny Garland-bearers
Girls in "Singing the Flowers to Sleep"
Lulov and palm bearers
½ Miscellaneous offering bearers
½ Grain-bearers for "Song of Degrees"

Simultaneously, through the other aisle, come:

½ of the tiny Garland-bearers
Boys in "Song of Autumn Planting"
Esrog and yellow fruit bearers
½ Miscellaneous offering bearers
½ Grain-bearers for "Song of Degrees"

Those not marching: The girls in the "Water Festival" and the costumed children in "The Birds, the Bees, and the Butterflies, Say Farewell to the Fading Flowers", do not join the procession; but appear later as a surprise to the congregation.

"THE SUCCOTH TUNE" to which the Harvest-bearers march, is based on the melody sung in the old Synagogue on Succoth, during the shaking of the Lulov, called—therefore—the Lulov Melody, and distinctive of the holiday. Woven into the rythm, is the waving of the palms.

THE HISTORIC BASIS of this processional lies in our forefather's annual Succoth pilgrimage to Jerusalem, from all parts of Palestine, bearing palm branches and boughs of trees to build their booths, and carrying offerings for the altar.

As the children reach the rows of seats assigned to them, all of them except those at the end bearing grain, take position before their places, where they remain standing until after the musical response to the Borchu.

Those boys and girls participating in the "Song of Degrees" who bring up the rear of the lines, continue the march directly to the steps on either side of the platform. They are thus ready for

Section II. THE SONG OF DEGREES.

The participants should be either alternate boy and girl or entirely boys—an equal number on either side.

When no sheaves of tall grain can be secured, it is usually possible to obtain corn-stalks for them to carry. While the two lines stand, each with its leader at the foot of the steps, one side recites its verse in unison, and those opposite respond. Both lines then move one step forward and stand to recite the second couplet, in the same manner; repeating this halting progression until the two lines meet in one straight row under the back of the Succah, from which position the last couplet is recited. The participants then set their bundles of grain against the back wall and march down the two sides, at the same time that those who read the service (Section III) are marching up. The grain-bearers take their places before the seats assigned them, and remain standing until after the Borchu.

HISTORICAL BASIS: Mounting the steps of the courts of the Temple in Jerusalem, the two choruses of the Levites responded one to the other, chanting the "Shir Hamaalos", the Song of Degrees (Psalms 120–134). This responsive recitation is, therefore, a modern representation of these ancient antiphonal chants.

Section III. THE SERVICE.

One of the six (6) pupils who have just mounted the stairs, takes his position at the centre front, ready to read the Borchu. The other five stand in front of their respective seats at the back of the platform. The congregation rises. After the reader has pronounced the opening line of Hebrew, the entire school gives the musical response; then, with the exception of the one reading, everyone is seated. At the conclusion of the prayer, the reader steps to his seat on the platform; and, as the second child comes forward to pronounce the Sh'ma, the school and congregation rise. When the sixth child has concluded, all leave the platform and return to their seats.

The ritual is kept brief and simple, avoiding opportunity for elocutionary display, and being confined to the traditionally essential elements of the service. The parts of the

service should always be read and not recited. The Hebrew texts are printed here, in the hope of encouraging the use of the sacred tongue by the children and the congregation. Where it is found impossible to have any one prayer read in the original, resort may be had to the translation to be found in the Union Prayer Book on the pages noted in this text. Effort should always be made to have girls as well as boys read Hebrew.

Children reading the service should be instructed to wear dark (and in the case of girls, simple) clothes; and must be warned to have no jewelry on them. Under no other circumstances, can the emphasis be thrown on the prayer rather than on the child. This is a consideration that takes into account the dignity and sanctity of the ritual itself, the sincerity of the children, and the religious response of the congregation.

Section IV. The Pilgrim March.

All the children carrying miscellaneous offerings, yellow fruits and esrog, palm branches and lulov, rise and march in two lines—one led by the lulov and palm-bearers, and the other by the esrog and yellow fruit bearers. They file either up the two ends of the platform, across it, and down the opposite side, laying the offerings along the front edge; or in front of the platform, reaching up to lay the offerings along its edge. (Palm and yellow fruit bearers have specially assigned places for their offerings. See note on The Platform, page VI.) The march is continuous until the children have returned to their seats. During this placing of offerings, the entire school (whether walking or seated) is singing the "Pilgrim March." The four children who have special recitations remain standing on the platform while the rest march off (or, if the school does not mount the steps, they ascend them while the others are marching below). These do not set down their offerings until the end of their respective selections. The first two carry miscellaneous offerings.

The "Pilgrim Profession" is an adaptation of Deuteronomy XXVI.

After the recitation of "The Esrog", the four children return to their seats.

Section V. THE GARLAND DANCE.

Select the tiniest children in the school. Alternate boy and girl. Each holds in either hand, one end of a yard-length strand of brightly colored artificial Autumn leaves, allowing his garland to hang loosely before him.

The school sings "Come bring the fairest garlands." In response to this, the little ones come onto the platform, form a single line across it, and sing "We bring the fairest garlands." This music leads directly into the Chassidic Dance, which is very simple both to play and to use for a few jumping, turning, and running steps for these small children, swinging their garlands. At the end of the dance, they drop their leaves in front, and run off.

Section VI. SINGING THE FLOWERS TO SLEEP.

As the Garland Dancers run off one end, from the other side, comes a line of light-garmented little girls, each carrying a bunch of flowers on her arm, as one bears a sleeping child. They form a wide-spread semicircle, while the one, two, or three who sing the "solo" take the centre front of the platform. At the conclusion of the song, the children lay their flowers down, and file off to their seats.

Section VII. THE BIRDS, THE BEES, AND THE BUTTERFLIES, SAY FAREWELL TO THE FADING FLOWERS.

These children enter from the rear, as their turns come. First the flowers holding hands and swaying as if waved by the wind, move onto the platform to the introductory music, and continue toward their place in the centre, singing. Having reached their position, they continue to sway and sing to the end of their song. After they have listened to and responded to all the others; and the birds, bees, and butterflies have left, they exit, after their last

song, as they entered, swaying to the music. The rose costumes can be most easily and beautifully made of petal-shaped pieces of high grade red crepe paper tacked onto green silkaline foundations. Each girl wears a petal-shaped paper cap.

The bees are boys in brown tights and close fitted brown helmet hoods, with brown crepe paper wings.

The butterflies are girls. They wear straight cacoon-like slips of black silkaline, enveloping their arms. Down the front and back, hang panels of yellow or orange crepe paper with black markings. Their wings are of yellow or orange crepe paper. On their heads, they wear little wire circlets from which extend the antenae of the butterfly.

In cases where there is an exceptionally strong and true voice, the bird part may be made solo, by simply changing the "we"s to "I"s. The robin-red-breast costume may be made from a pattern for a sleeping gown with attached feet. To this is added a wired tale and wings, and an attached hood, the front of which is wired in the shape of a bird's beak. The sleeves are made long enough to cover the hands. This may be of brown silkaline with a red piece sewn in front.

The birds, bees, and butterflies hold their positions around the sides of the platform, until after the birds are answered. They then flit off through the platform door through which they entered, leaving the flowers to sway themselves out.

After the exit of the flowers, all these children take seats with the school, until the end of the service.

Section VIII. The Song of Autumn Planting.

The boys are all in overalls—their shirt collars turned in, their sleeves rolled. Each carries a small sack (supposed to be filled with seed) over the left shoulder. Make all these sacks from a yard or two of burlap, and suspend them with heavy brown cord. The leader holds in his fingers, a single stalk of grain, to which he addresses one of the stanzas of his poem. (He might pick this ear from

the sheaves at the back of the Succah as he approaches his place.) The boys file onto the platform, and form a wide-spread semicircle. The leader stands in front.

The poem of the leader is long but not difficult. The teacher must study its meaning carefully, and lead the child to express the thought and to avoid turning it into a choppy jingle. Thus the memorizing and speaking will be simple for the little boy; and the significance of the verses clear to the congregation. The motions accompanying the unison recitation, are indicated along side of the lines.

After the boys sing, the pianist repeats either part or all of the song while the children file off of the platform. The pianist then continues uninterruptedly with the "Rain Song."

Section IX. The Water Festival.

The Water Festival is a modern representation of the old Water-drawing Feast, known in Jewish tradition as the שמחת בית השואבה. In Palestine, where the water-drawing festival was born, there was ever present the fear of draught and its ominous consequences. But no less in our own day in every land, rain for the sown seed is vital to the life of man. Thus, though garbed in this quaint poetic form, our prayer for the latter rains is indeed a sincere one.

The girls wear long flowing grass-green costumes. On one shoulder, each carries a grass-green vase. (These vases and the large one for the platform can best be bought or rented from a florist.)

This section should be executed by the older girls. They enter from a door at the back of the platform; and, while they sing, move with slow gliding dance steps, up to and around the central vase, every so often making the motion of pouring from their jugs. At the end of their song, they come to position in a semicircle about the central vase, with the speaker of the Prayer for Rain just behind the big

vase, facing the congregation. At the end of the prayer, the girls shift their position (gliding and pouring to a few strains of the music) to bring the "Leader" to the central position. As they repeat the song for the exit dance, the girls again circle about the large vase and glide off, down the steps to seats with the school.

Section X. THE CONCLUSION OF THE SERVICE.

SERMONETTE. If the Rabbi deems it advisable to give a ten minute sermonette, he should deliver it at this point; and take a seat at the back of the Succah while the children read the concluding section of the service, previous to his pronouncing of the Kaddish and the parting blessing. If the Rabbi does not preach on this evening, he need not take the platform until after the prayer "May the time not be distant."

CONCLUDING SERVICE. After the school has sung "They that trust in the Lord," two children mount the platform. The school and congregation rise, and one child reads the Olenu, to which the school responds in song, and all are seated. The first child takes a seat on the platform while the second one reads "May the time," after which both leave the platform. The Kaddish is then read by the Rabbi.

ANNOUNCEMENT. Just before the pronouncement of the Benediction, it is necessary for the orderliness of the service, to request that, after the benediction, the congregation resume its seats until the school shall have marched out.

EXIT MARCH. At the close of the benediction, the pianist repeats the "Succoth Tune" to which the children entered; and the school marches down the Temple aisles, back into the school rooms. For the preservation of the dignity of the service, it is always wisest thus to arrange that parents meet their children in the corridors and school rooms rather than in the Synagogue proper.

REHEARSALS.

One great difficulty in presenting a children's Succoth Service, is the lack of time between the opening of school and the date of the holiday. A half prepared festival is of benefit neither to the embarrassed teachers and pupils, nor to the nervous and pitying congregation. This difficulty has been carefully considered, in the arranging of the HARVEST FESTIVAL. The school, as a whole, need practice nothing except the marching and seating and the songs in which all join. Each section can be rehearsed entirely independently of every other. Further, each may be supervised by a different teacher, *on condition* that one person may be in charge of the festival as a whole. and that *that person* direct the work, on the evening of the production. The children participating in each section, should know after what they are to come forward. Beyond that information, the work of the other pupils may be a surprise to them as well as to the congregation. The director must have his plans complete, his accompanist drilled, his costumes made, and his assistants instructed, before the beginning of the school session. There is no reason why many individual recitations cannot be assigned, previous to the opening of school. A prudent subdivision of work, and enthusiastic leadership, can, in a brief time, produce a festival that will be beautiful, instructive, and devotional.

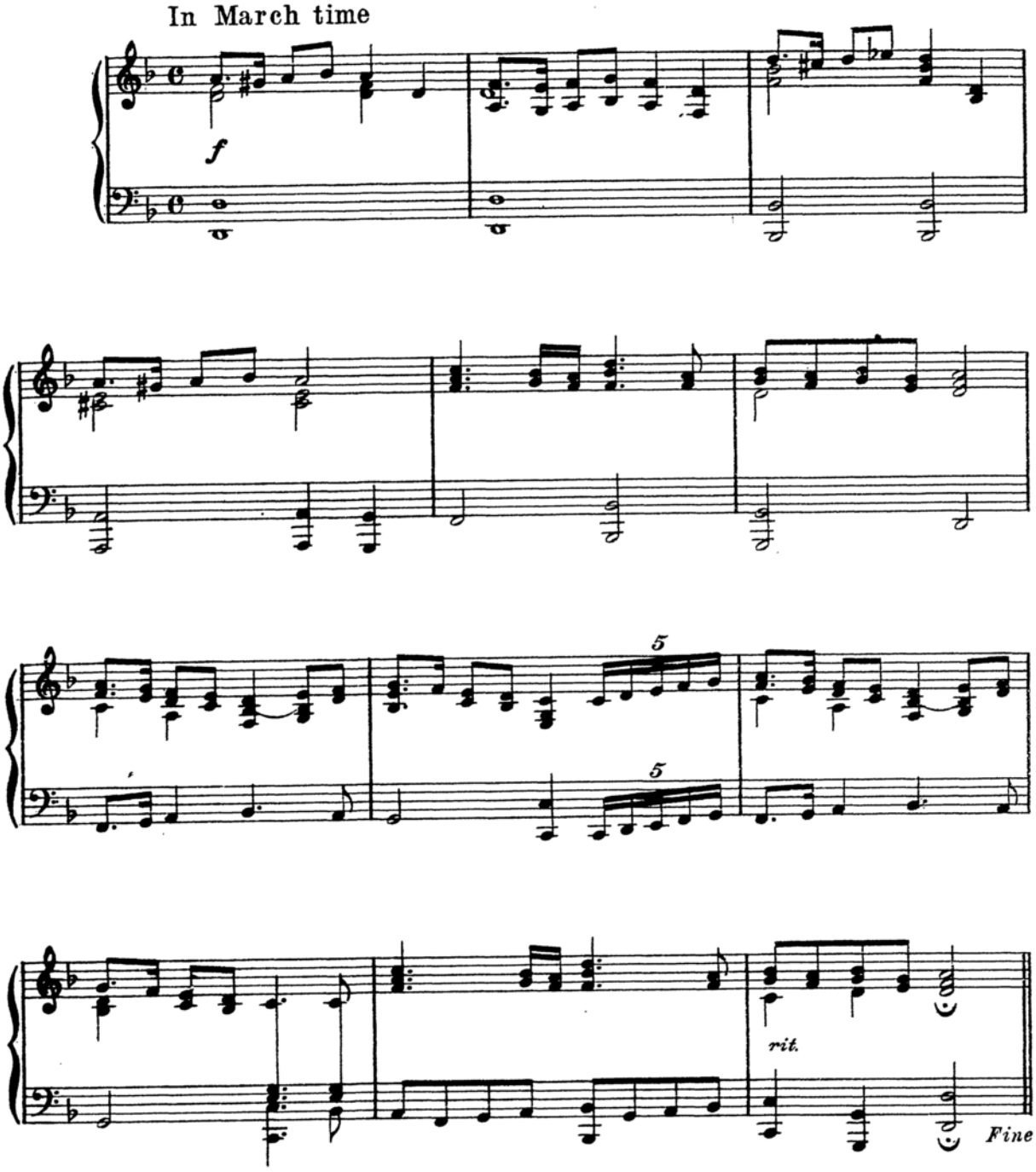
THE HARVEST FESTIVAL

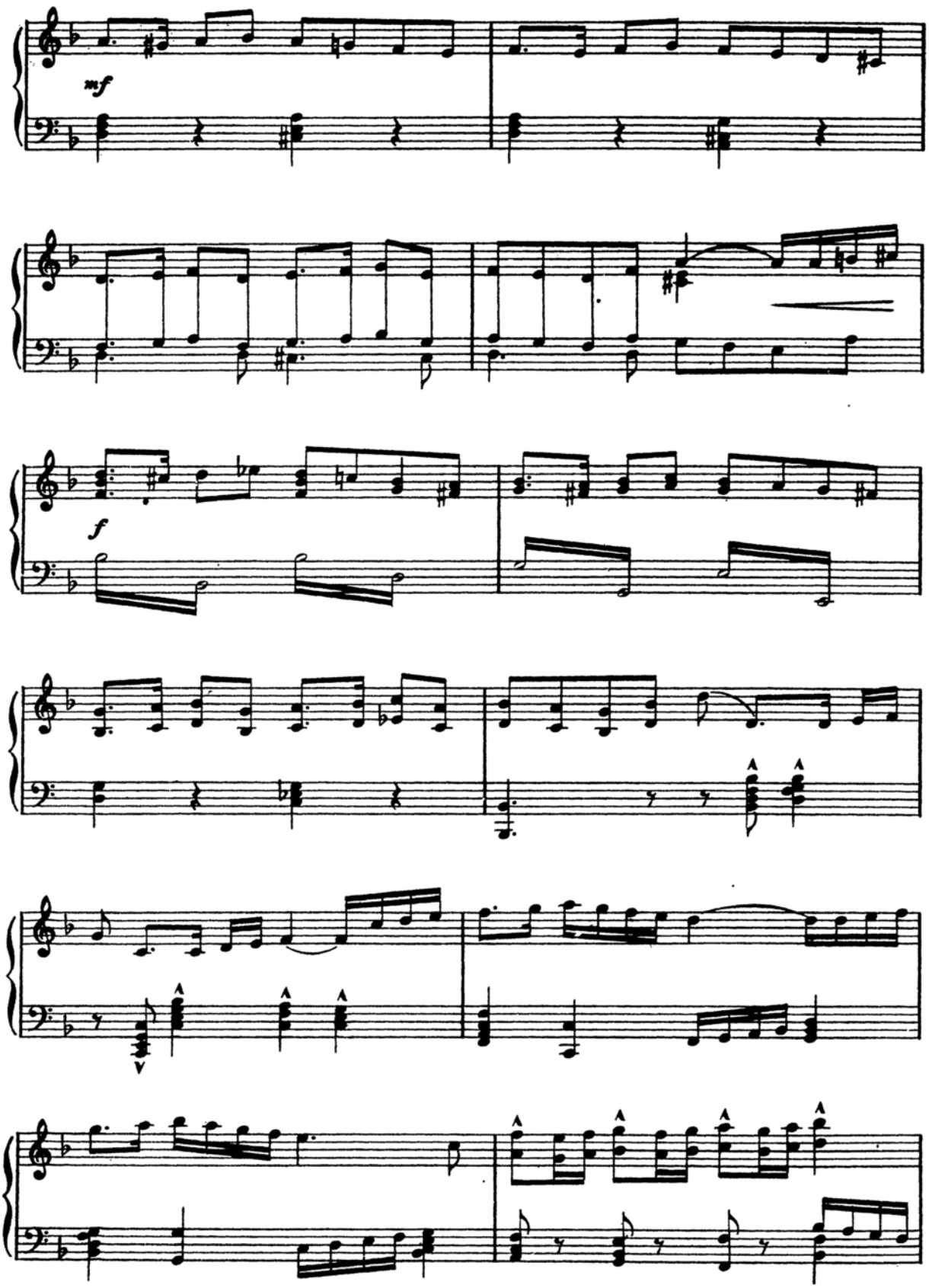
Section I

The Procession of Harvest Bearers

(See Explanatory Note, page VI)

Succoth Tune

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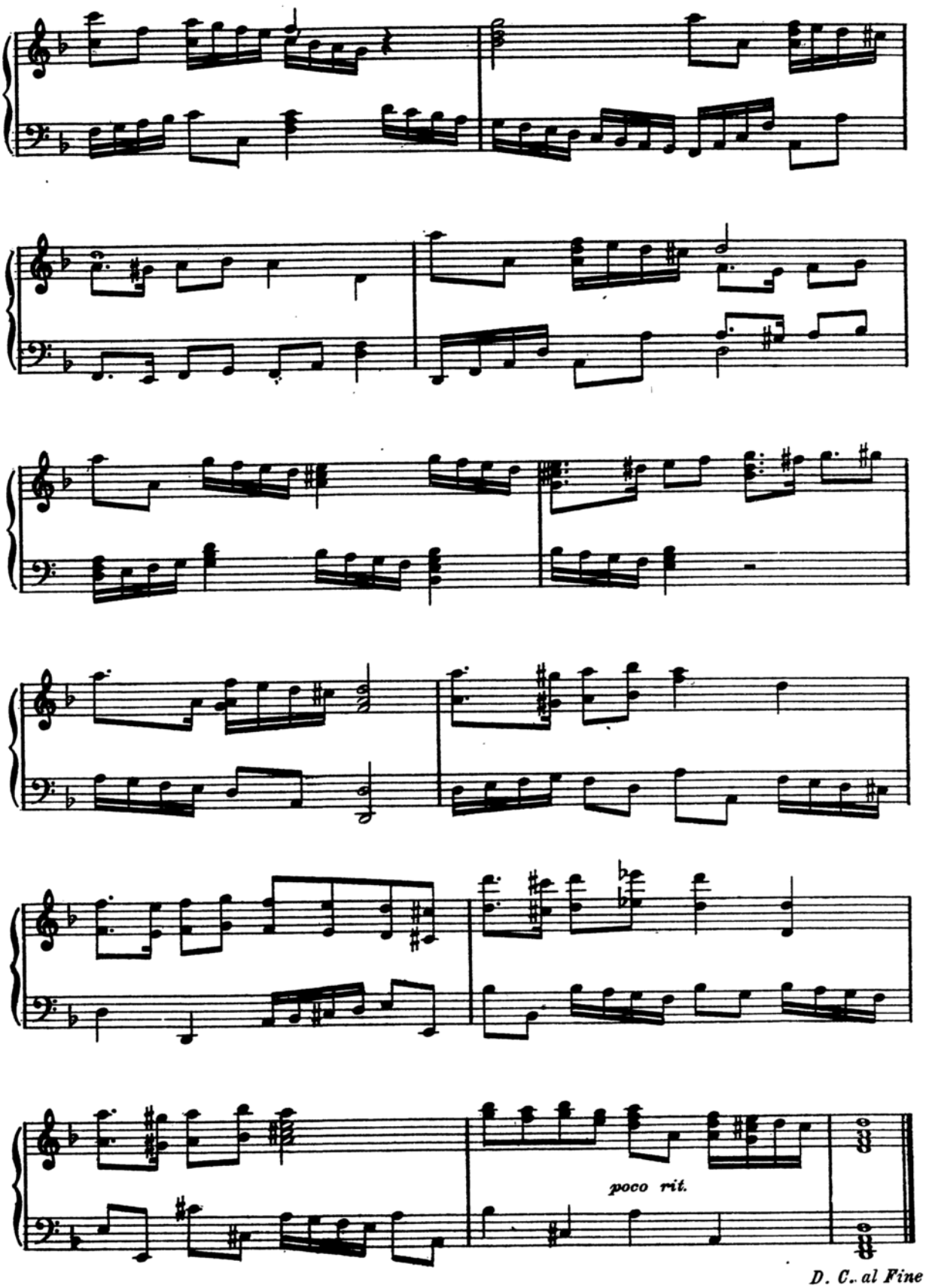
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D. C. al Fine

Section II. THE SONG OF DEGREES

(*See Explanatory Note, page* VII.)

(*One side recites in unison*:)

I will lift mine eyes unto the hills, whence cometh my help.

(*The other side responds*:)

My help cometh from the Lord who made heaven and earth.

He will not suffer thy foot to be moved; He that keepeth thee will not slumber.

Behold, He that keepeth Israel neither slumbereth nor sleepeth.

I was glad when they said unto me: Let us go into the house of the Lord.

For there are set the thrones of judgment.

We will go into His tabernacle; we will worship at His footstool.

Thither will the tribes go up; the tribes of the Lord, to give thanks unto the name of the Lord.

O give thanks unto the Lord, for He is good; for His mercy endureth forever.

Give thanks unto the God of Heaven, for His mercy endureth forever.

Praise ye the Lord. Praise ye the name of the Lord; praise Him, O ye servants of the Lord.

Ye that stand in the house of the Lord, in the courts of the house of our God!

Lift up your hands in the sanctuary, and bless the Lord.

The Lord that made heaven and earth, bless thee out of Zion.

(*Set down grain. March off, while the six who read the service mount the stairs.*)

The Service

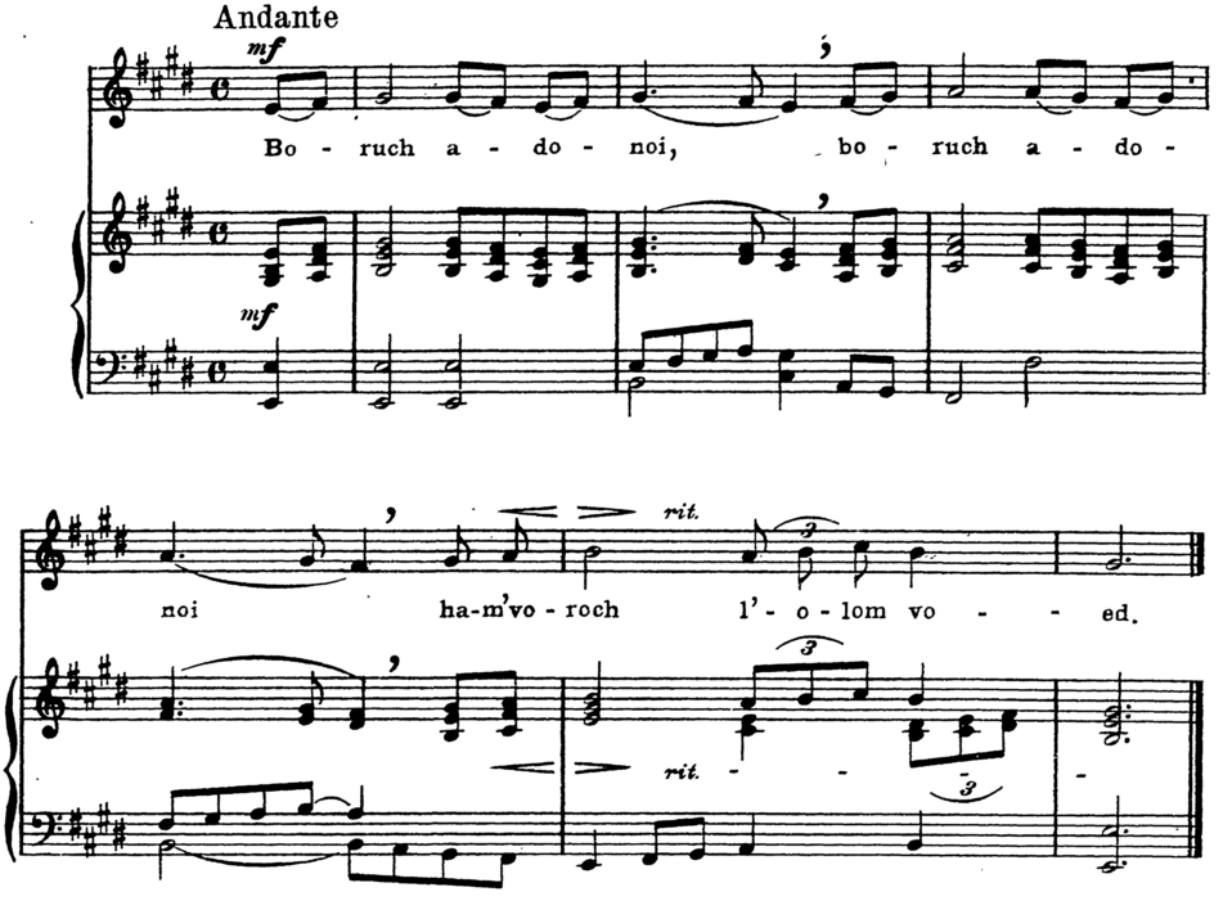
(See Explanatory Note, page VIII)

בָּרְכוּ

(First reader:)

בָּרְכוּ אֶת־יְיָ הַמְבֹרָךְ׃

(School responds:)



(Same reader:)

(For translation, see Union Prayerbook Vol. I., page 174)

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם. אֲשֶׁר בִּדְבָרוֹ מַעֲרִיב עֲרָבִים. בְּחָכְמָה פּוֹתֵחַ שְׁעָרִים. וּבִתְבוּנָה מְשַׁנֶּה עִתִּים וּמַחֲלִיף אֶת־הַזְּמַנִּים. וּמְסַדֵּר אֶת־הַכּוֹכָבִים בְּמִשְׁמְרוֹתֵיהֶם בָּרָקִיעַ כִּרְצוֹנוֹ. בּוֹרֵא יוֹם וָלָיְלָה. יְיָ צְבָאוֹת שְׁמוֹ. אֵל חַי וְקַיָּם תָּמִיד יִמְלֹךְ עָלֵינוּ לְעוֹלָם וָעֶד. בָּרוּךְ אַתָּה יְיָ הַמַּעֲרִיב עֲרָבִים׃

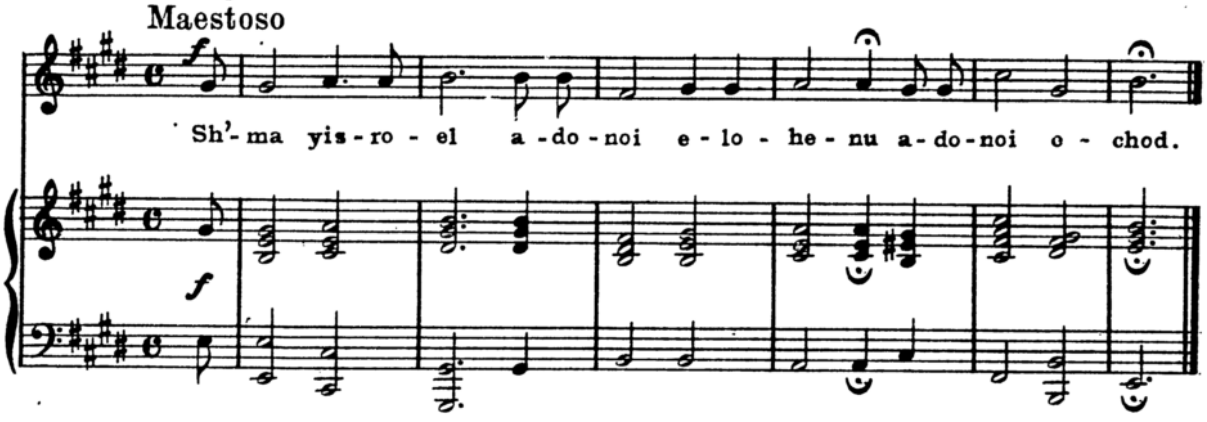
אַהֲבַת עוֹלָם בֵּית יִשְׂרָאֵל עַמְּךָ אָהַבְתָּ. תּוֹרָה וּמִצְוֹת חֻקִּים וּמִשְׁפָּטִים אוֹתָנוּ לִמַּדְתָּ. עַל־כֵּן יְיָ אֱלֹהֵינוּ בְּשָׁכְבֵנוּ וּבְקוּמֵנוּ נָשִׂיחַ בְּחֻקֶּיךָ. וְנִשְׂמַח בְּדִבְרֵי תוֹרָתְךָ וּבְמִצְוֹתֶיךָ לְעוֹלָם וָעֶד. כִּי הֵם חַיֵּינוּ וְאֹרֶךְ יָמֵינוּ. וּבָהֶם נֶהְגֶּה יוֹמָם וָלָיְלָה. וְאַהֲבָתְךָ אַל־תָּסִיר מִמֶּנּוּ לְעוֹלָמִים. בָּרוּךְ אַתָּה יְיָ אוֹהֵב עַמּוֹ יִשְׂרָאֵל:

שמע

(Second reader:)

שְׁמַע יִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ יְהוָה אֶחָד:

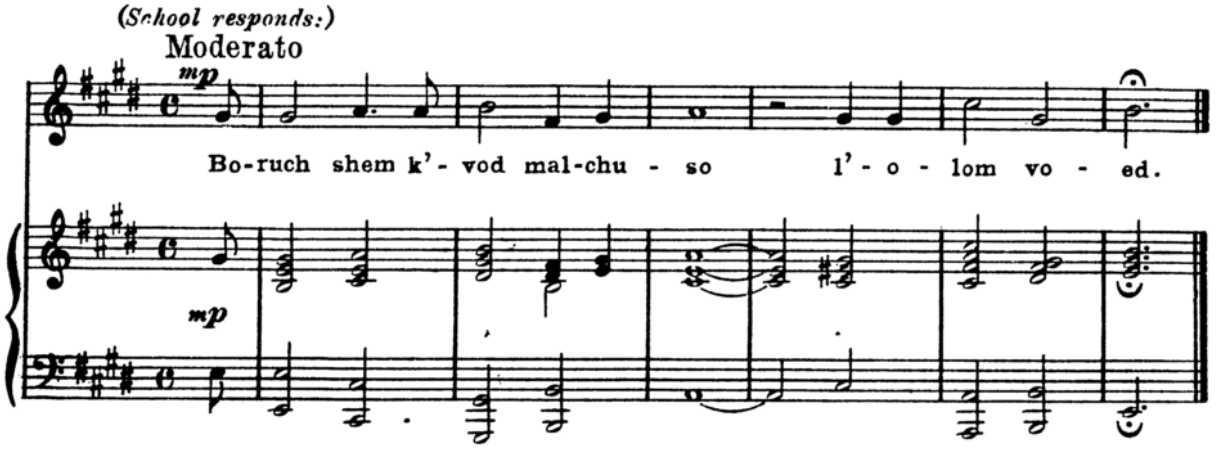
(School responds:)



(Second reader continues:)

בָּרוּךְ שֵׁם כְּבוֹד מַלְכוּתוֹ לְעוֹלָם וָעֶד:

(School responds:)



(*Second reader concludes:*)

(*For translation, see*
Union Prayerbook I. p. 176)

וְאָהַבְתָּ אֵת יְיָ אֱלֹהֶיךָ בְּכָל־לְבָבְךָ וּבְכָל־נַפְשְׁךָ
וּבְכָל־מְאֹדֶךָ: וְהָיוּ הַדְּבָרִים הָאֵלֶּה אֲשֶׁר אָנֹכִי מְצַוְּךָ
הַיּוֹם עַל־לְבָבֶךָ: וְשִׁנַּנְתָּם לְבָנֶיךָ וְדִבַּרְתָּ בָּם. בְּשִׁבְתְּךָ
בְּבֵיתֶךָ וּבְלֶכְתְּךָ בַדֶּרֶךְ וּבְשָׁכְבְּךָ וּבְקוּמֶךָ: וּקְשַׁרְתָּם
לְאוֹת עַל יָדֶךָ. וְהָיוּ לְטֹטָפֹת בֵּין עֵינֶיךָ: וּכְתַבְתָּם עַל־
מְזוּזוֹת בֵּיתֶךָ וּבִשְׁעָרֶיךָ:

לְמַעַן תִּזְכְּרוּ וַעֲשִׂיתֶם אֶת־כָּל־מִצְוֹתָי וִהְיִיתֶם קְדוֹשִׁים
לֵאלֹהֵיכֶם: אֲנִי יְיָ אֱלֹהֵיכֶם:

PRAYER

(*Third child recites:*)

We rejoice to come before Thee, on this gladsome Feast of the Autumn-tide. Tokens of our love and thanks, we heap upon Thine altar; songs of gratefulness we offer Thee. Full has been our measure; blessed have we been beneath the shelter of Thy wing. With one accord, our hearts and voices rise to thank Thee, O Giver of all good!

שמונה עשרה

(*Fourth child reads:*)

(*For translation, see*
Union Prayerbook I. p. 180.)

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ אֱלֹהֵי אַבְרָהָם
אֱלֹהֵי יִצְחָק וֵאלֹהֵי יַעֲקֹב. הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא.
אֵל עֶלְיוֹן. גּוֹמֵל חֲסָדִים טוֹבִים. וְקוֹנֵה הַכֹּל וְזוֹכֵר חַסְדֵי
אָבוֹת. וּמֵבִיא גְּאֻלָּה לִבְנֵי בְנֵיהֶם. לְמַעַן שְׁמוֹ בְּאַהֲבָה:
מֶלֶךְ עוֹזֵר וּמוֹשִׁיעַ וּמָגֵן: בָּרוּךְ אַתָּה יְיָ מָגֵן אַבְרָהָם:

אַתָּה גִּבּוֹר לְעוֹלָם אֲדֹנָי רַב לְהוֹשִׁיעַ. מְכַלְכֵּל חַיִּים
בְּחֶסֶד. מְחַיֵּה הַכֹּל בְּרַחֲמִים רַבִּים. סוֹמֵךְ נוֹפְלִים וְרוֹפֵא
חוֹלִים וּמַתִּיר אֲסוּרִים. וּמְקַיֵּם אֱמוּנָתוֹ לִישֵׁנֵי עָפָר. מִי
כָמוֹךָ בַּעַל גְּבוּרוֹת. וּמִי דוֹמֶה־לָּךְ. מֶלֶךְ מֵמִית וּמְחַיֶּה.
וּמַצְמִיחַ יְשׁוּעָה: בָּרוּךְ אַתָּה יְיָ נֶאֱמָן בְּהוֹכִיחוֹ חַיֵּי עוֹלָם:

(*Fifth child reads:*)

(*For translation, see Union Prayerbook I. p. 182.*)

אַתָּה בְּחַרְתָּנוּ מִכָּל־הָעַמִּים לִהְיוֹת לְךָ לְעַם סְגֻלָּה.
וְקִדַּשְׁתָּנוּ בְּמִצְוֹתֶיךָ. וְקֵרַבְתָּנוּ מַלְכֵּנוּ לַעֲבוֹדָתֶךָ. וְשִׁמְךָ
הַגָּדוֹל וְהַקָּדוֹשׁ עָלֵינוּ קָרָאתָ: וַתִּתֶּן־לָנוּ יְיָ אֱלֹהֵינוּ
מוֹעֲדִים לְשִׂמְחָה. חַגִּים וּזְמַנִּים לְשָׂשׂוֹן: וְהַשֵּׁאתָנוּ יְיָ אֱלֹהֵינוּ
אֶת־בִּרְכַּת מוֹעֲדֵי קָדְשֶׁךָ. כַּאֲשֶׁר רָצִיתָ וְאָמַרְתָּ לְבָרְכֵנוּ:
בָּרוּךְ אַתָּה יְיָ מְקַדֵּשׁ (הַשַּׁבָּת) יִשְׂרָאֵל וְהַזְּמַנִּים:

PRAYER

(*Sixth child recites:*)

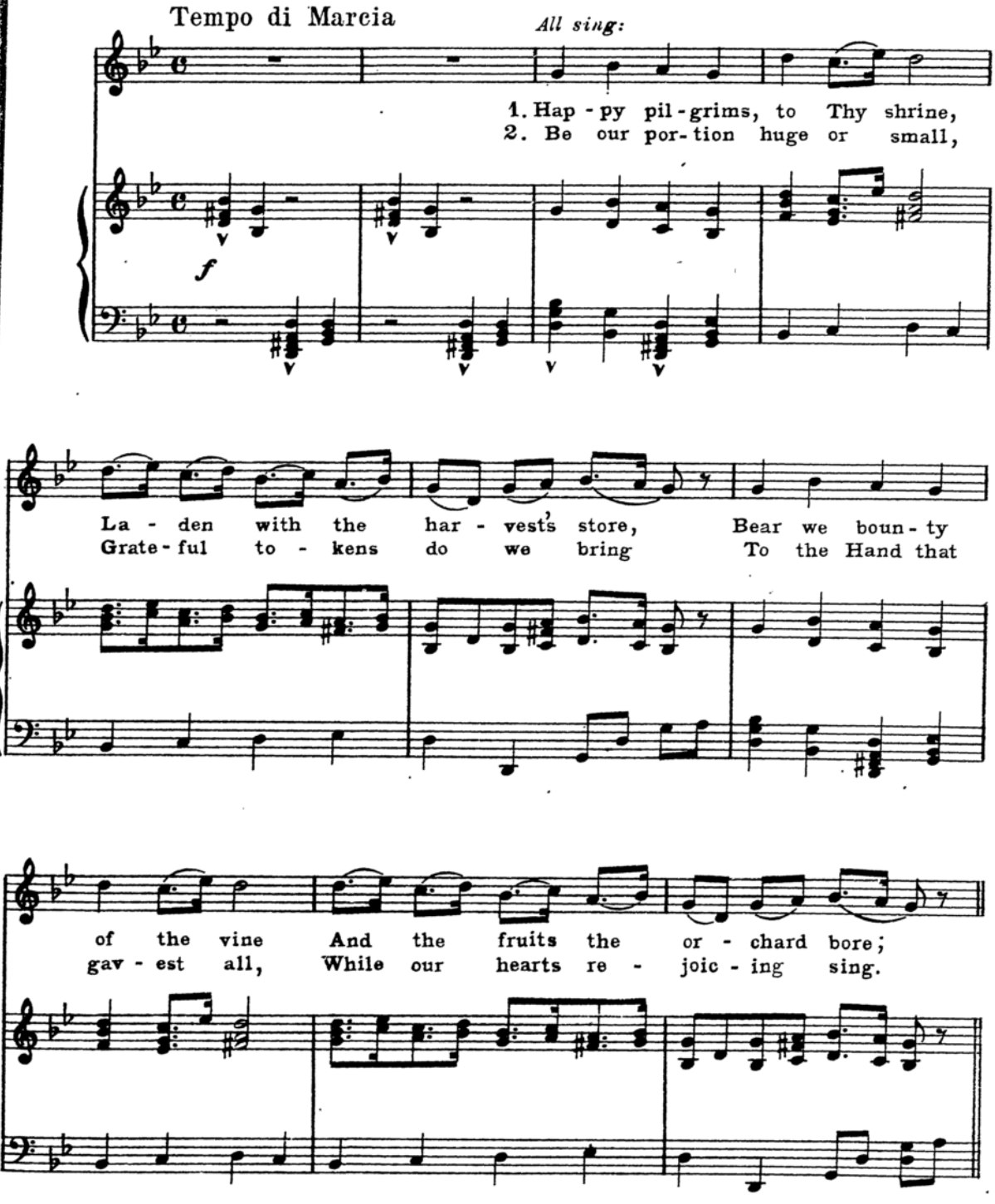
All-merciful Father! Standing midst the bounty of our Succah, we pray for those who still hunger and thirst, for those whose mournful cry saddens the melody of our hymns of praise. May the day not be distant when all Thy children will enjoy Thy bounty; when all may approach Thy tabernacle in gratefulness and thanksgiving. Help us, O God, to hasten that day. Be our Guide, that we may share our gifts with those who cry for bread. Be with us, that the call of the suffering may not escape us. May the harvests be rich and the land full of plenty. May the poorest have bread. Then will all hearts sing the thanks that we now bring; and our song will be sweeter when the cries have ceased. Hear our prayer, O Father; and accept the gratitude of our full hearts!

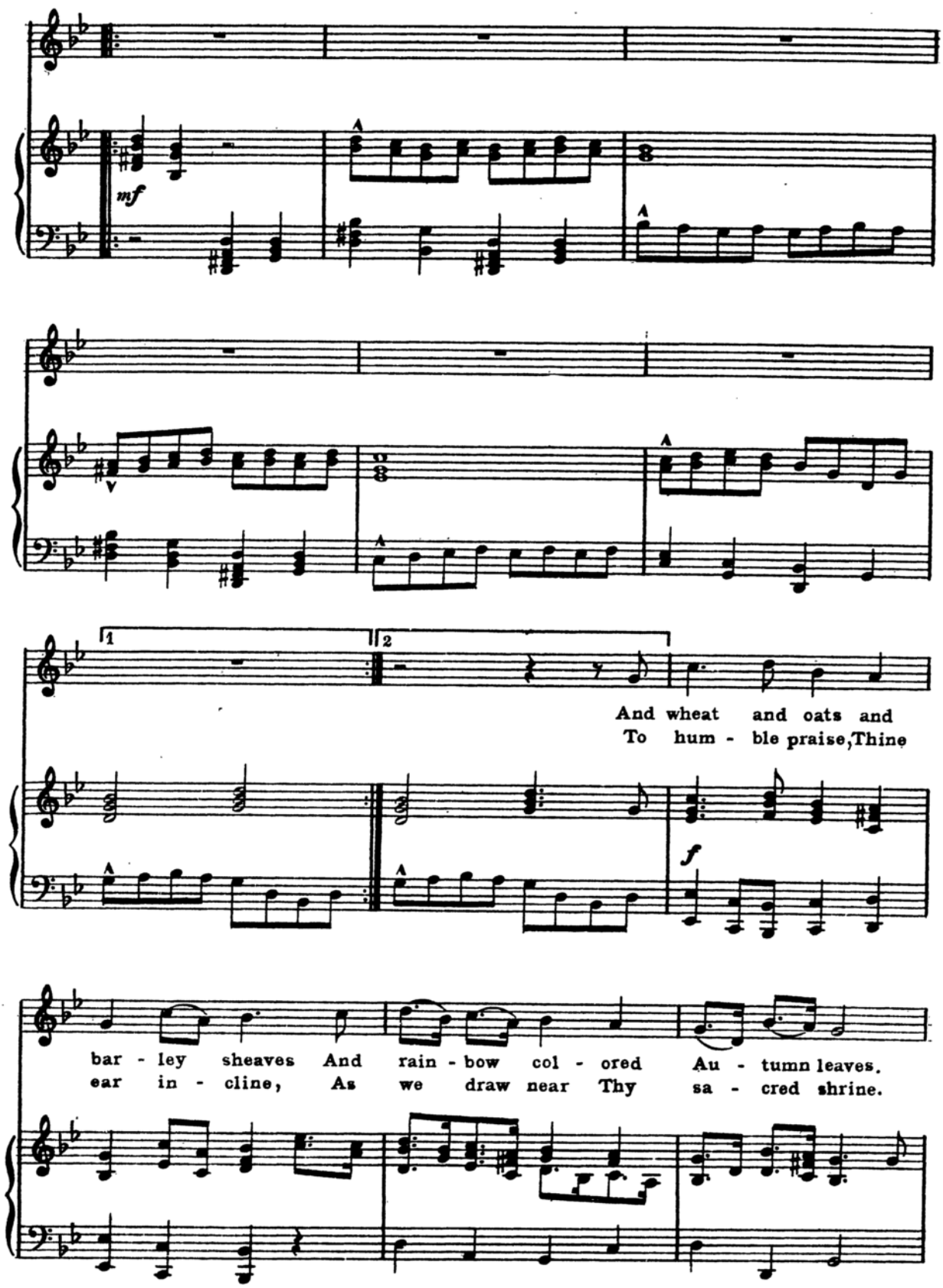
(*The six children leave the platform.*)

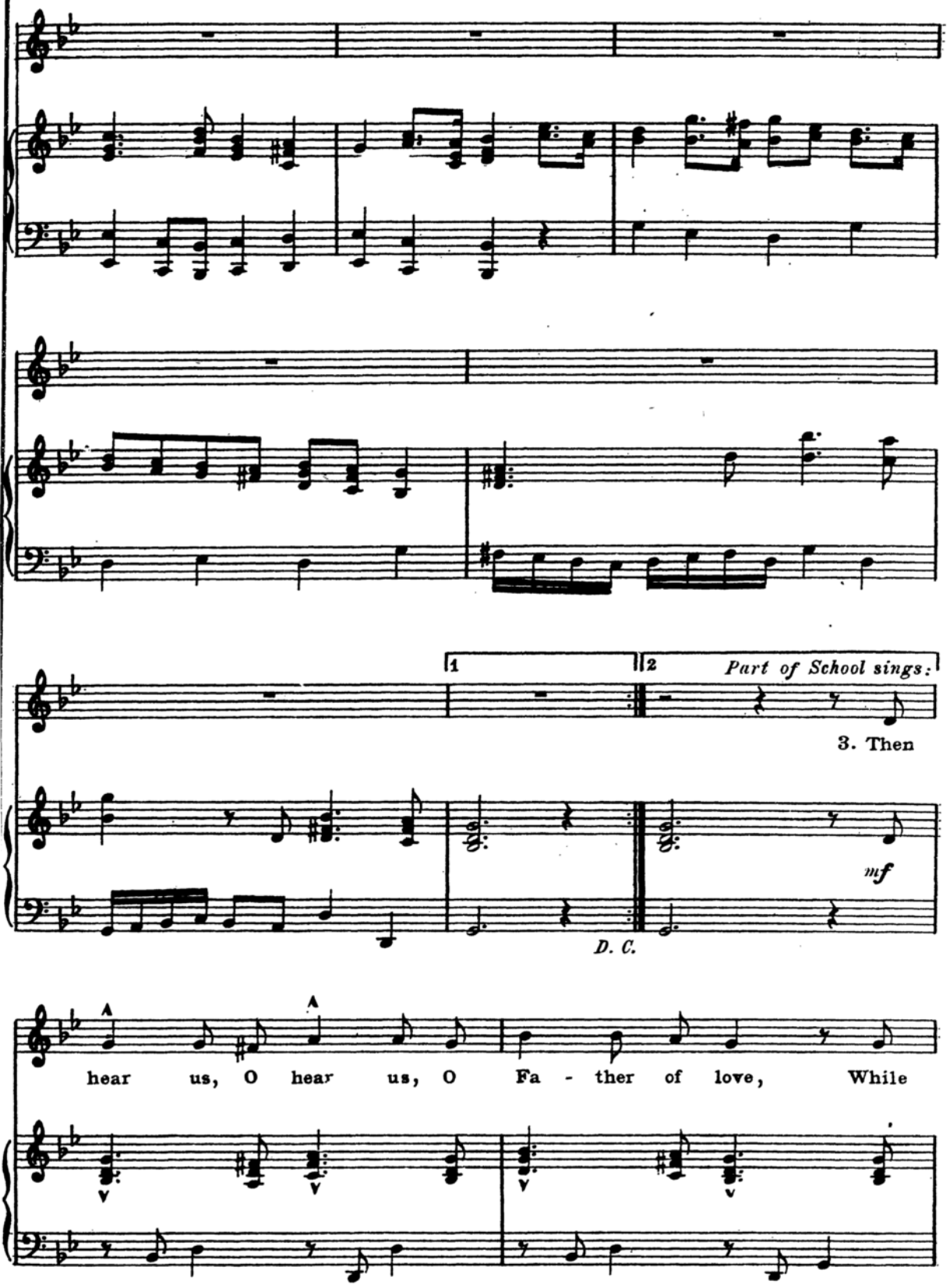
Section IV

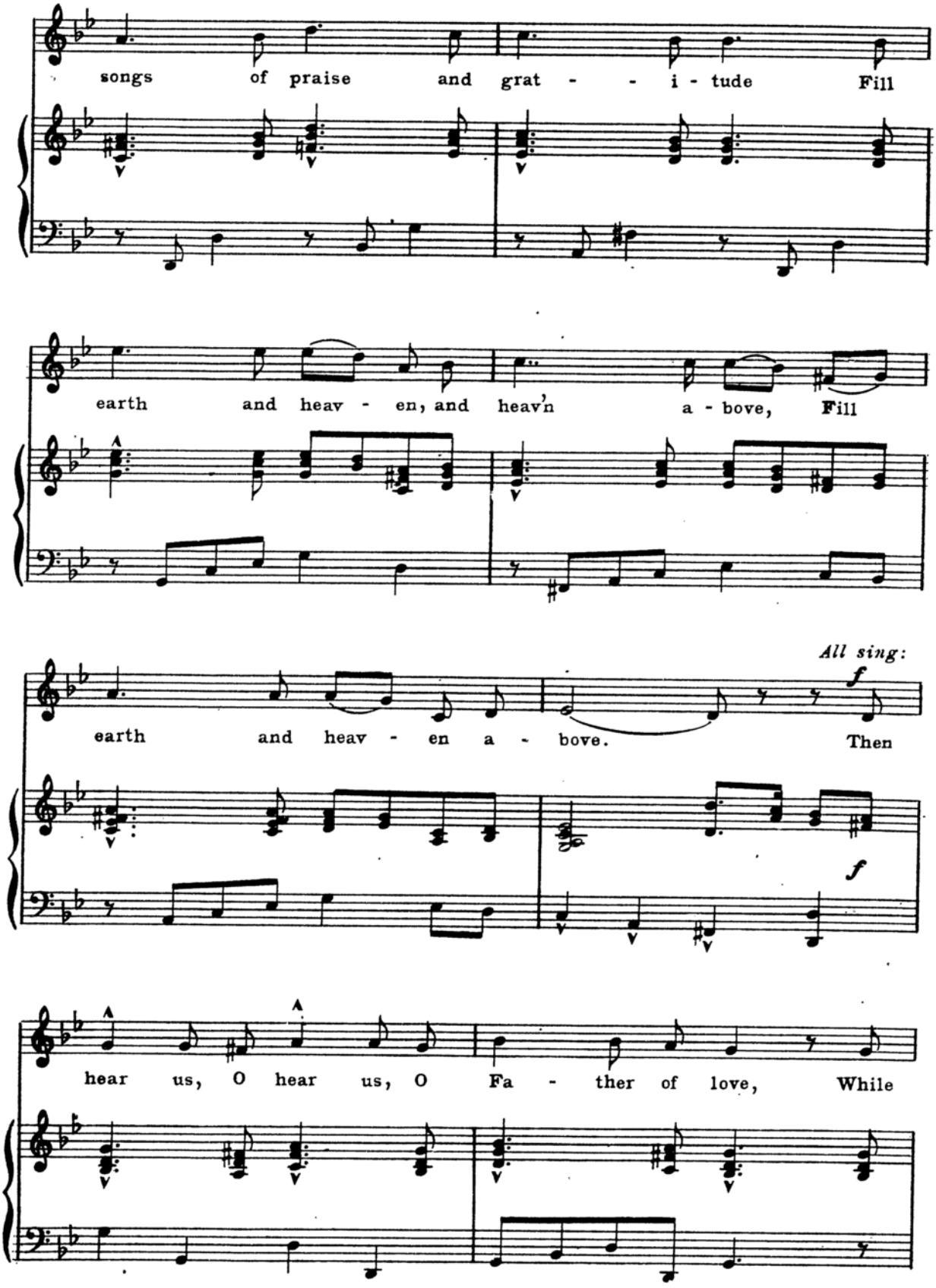
The Pilgrim March

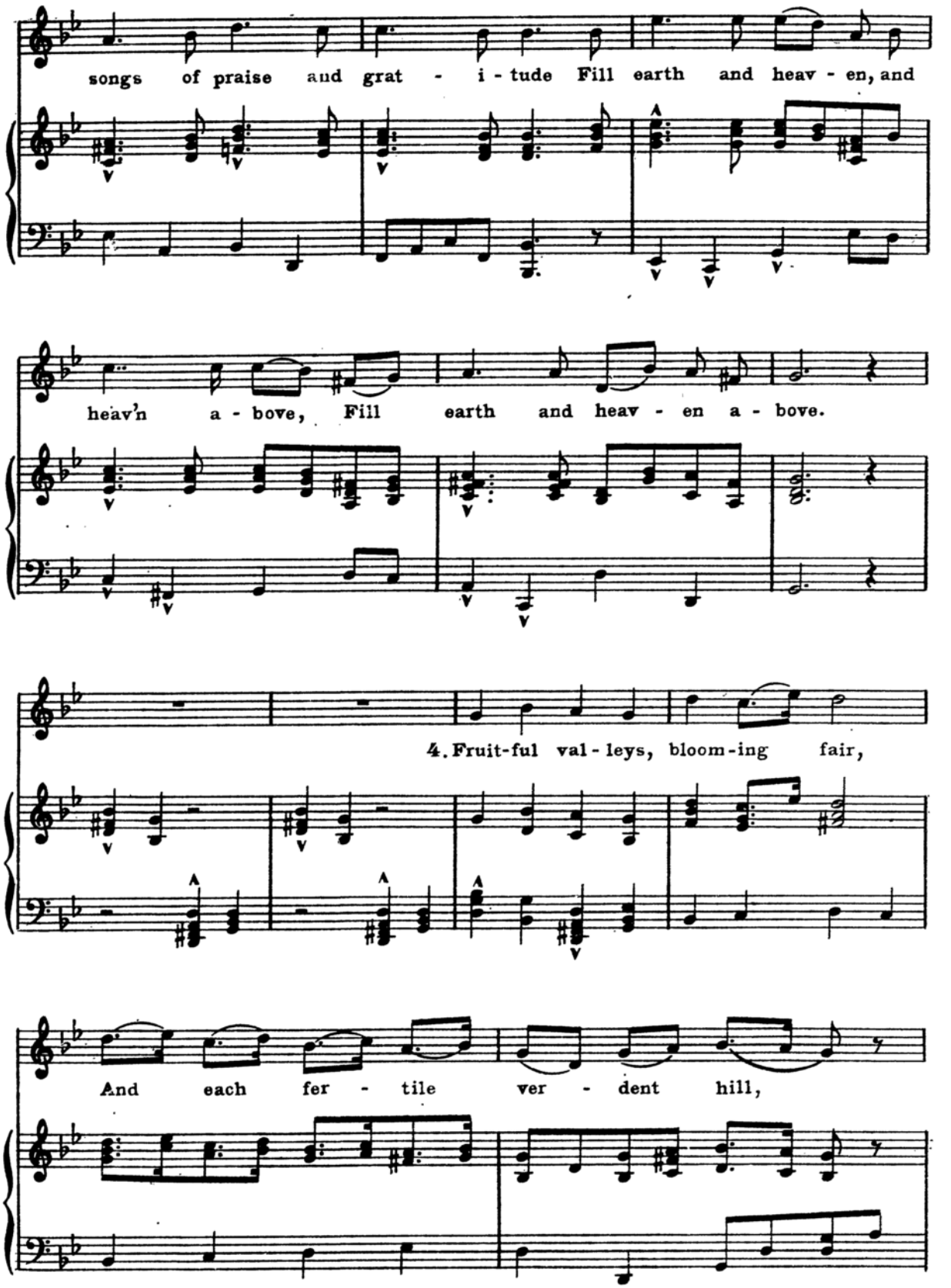
(See Explanatory Note, page IX)

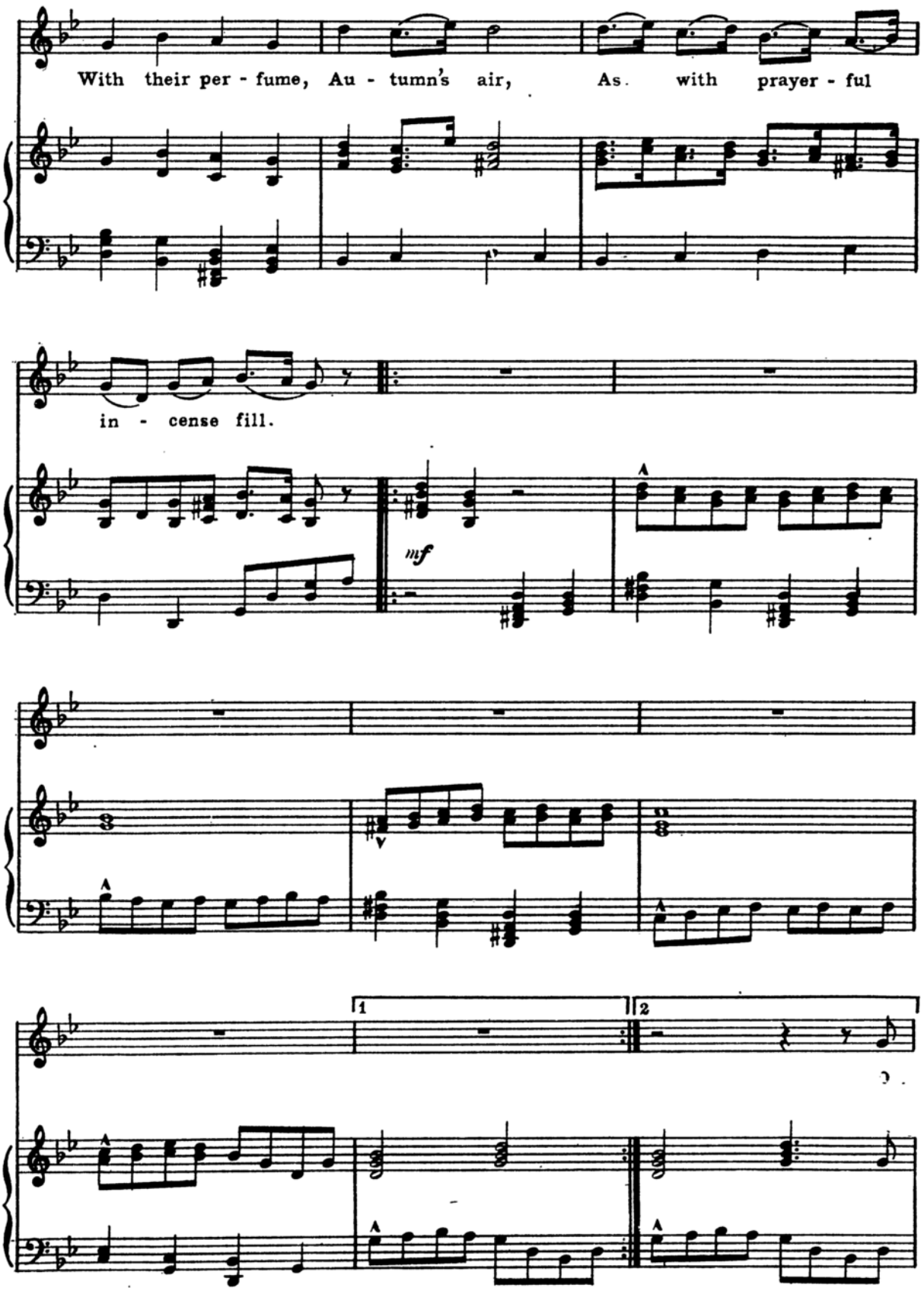


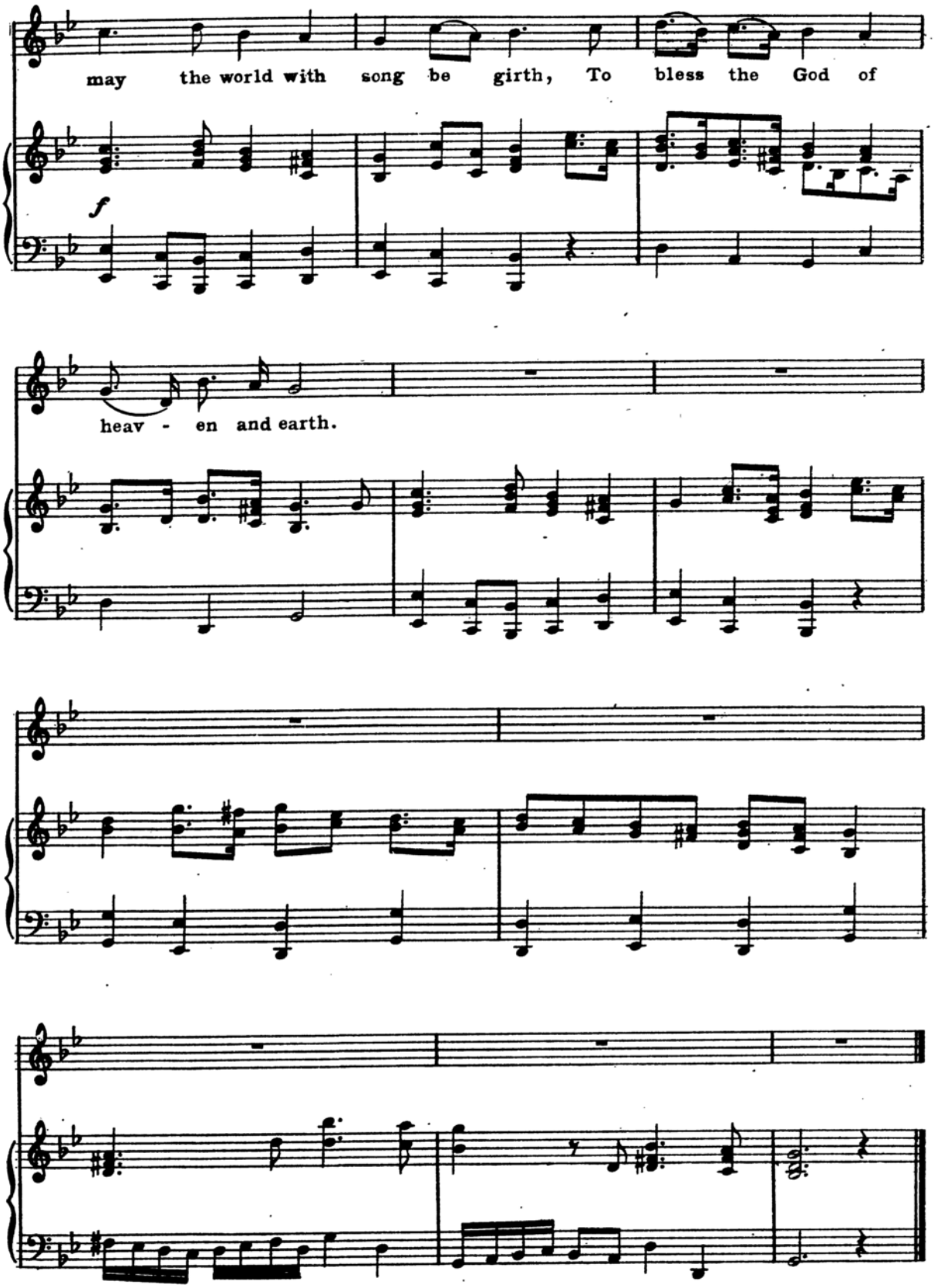

mf
1
2
And wheat and oats and
To hum - ble praise, Thine
f
bar - ley sheaves And rain - bow col - ored Au - tumn leaves.
ear in - cline, As we draw near Thy sa - cred shrine.


1
2
Part of School sings:
3. Then
mf
D. C.
hear us, O hear us, O Fa - ther of love, While


songs of praise and grat - - i - tude Fill
earth and heav - en, and heav'n a - bove, Fill
All sing:
f
earth and heav - en a - bove. Then
f
hear us, O hear us, O Fa - ther of love, While


songs of praise and grat - i - tude Fill earth and heav - en, and
heav'n a - bove, Fill earth and heav - en a - bove.
4. Fruit-ful val - leys, bloom - ing fair,
And each fer - tile ver - dent hill,


With their per - fume, Au - tumn's air, As with prayer - ful
in - cense fill.
mf
1
2


may the world with song be girth, To bless the God of
f
heav - en and earth.

Pilgrim Profession

A lonely wanderer was my father — ready to perish. And he went down into Egypt, and sojourned there with a few; and there became a nation, great, mighty, and populous. And the Egyptians ill-treated us, and afflicted us, and laid upon us hard bondage. And when we cried unto the Lord, God of our fathers, the Lord heard our voice and looked upon our affliction and our labor and our oppression.

And the Lord brought us forth out of Egypt, with a mighty hand, and with an outstretched arm, and with great terrors, and with signs and with wonders.

And He brought us unto this place — even to this land that floweth with milk and honey.

And now behold, we have brought the choice fruits of the land; and we have set them before Thee, O Lord our God; and worshipped Thee.

In every good which Thou hast given us, have we rejoiced; and our increase have we shared with the stranger, with the poor and the orphan.

We have hearkened to Thy voice, O Lord our God, and have done according to all that Thou hast commanded us.

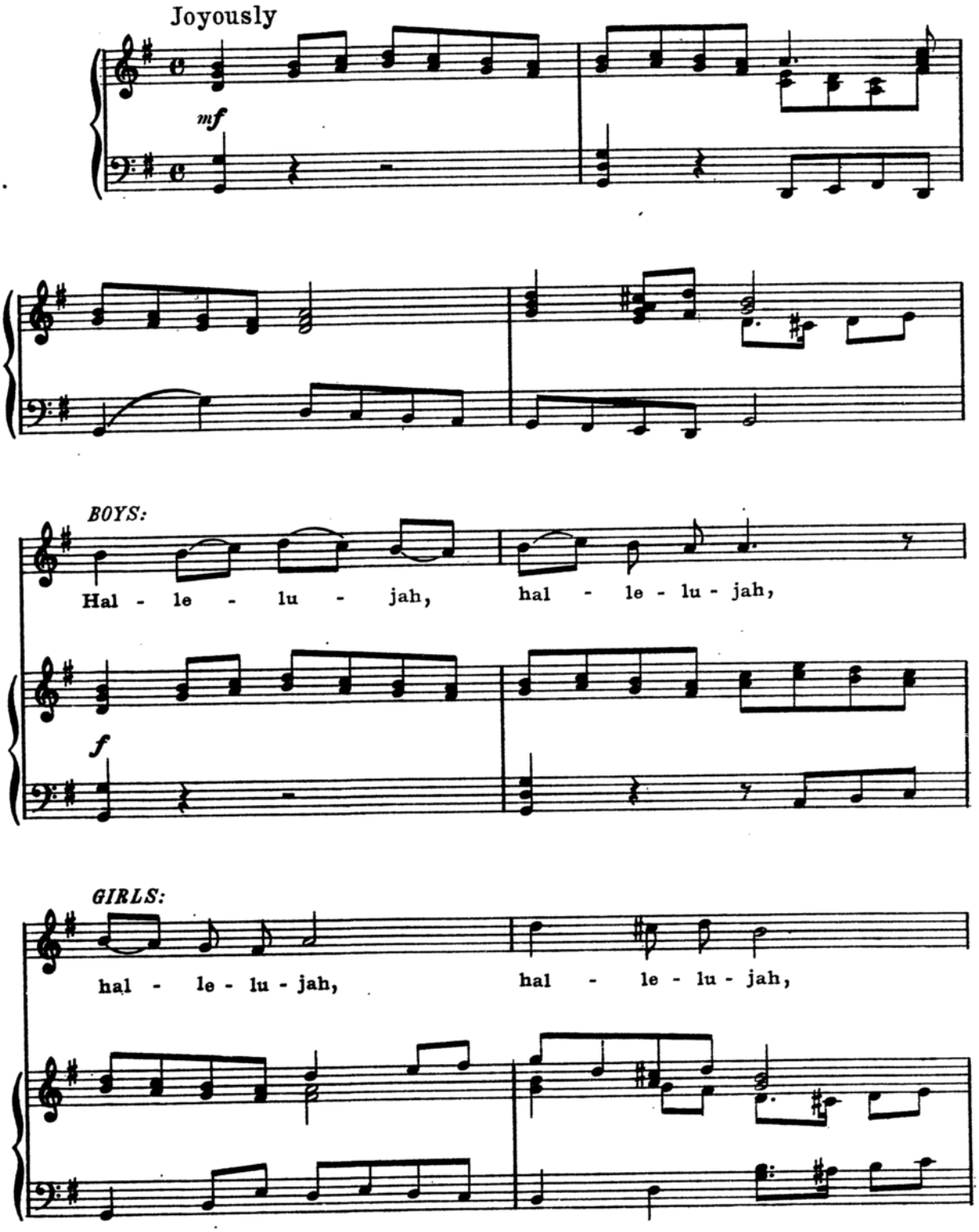
Look down from Thy holy habitation, from Heaven; and bless Thy people Israel and the land to which Thou hast brought them — a land that floweth with milk and honey.

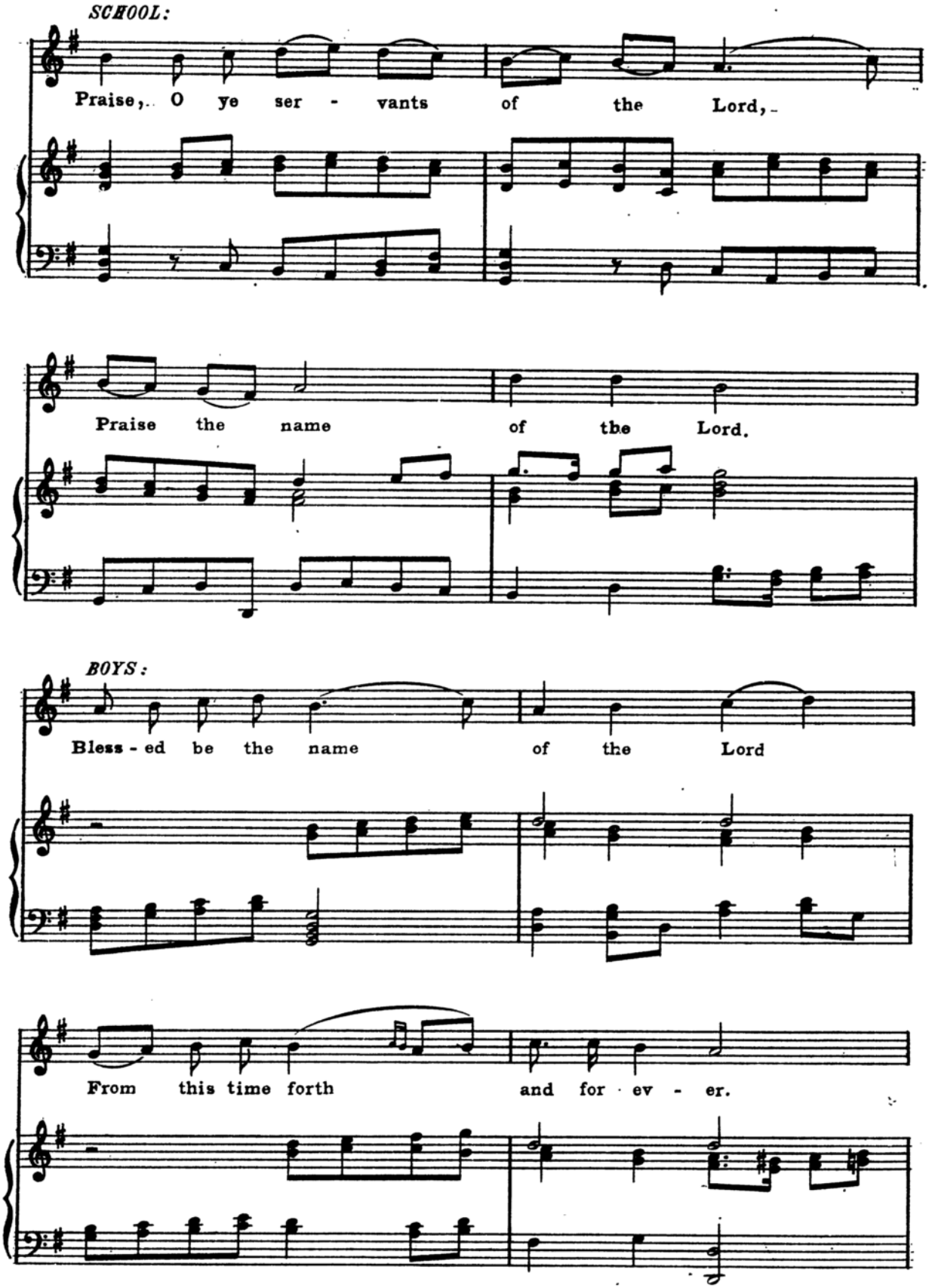
Prayer of Offering

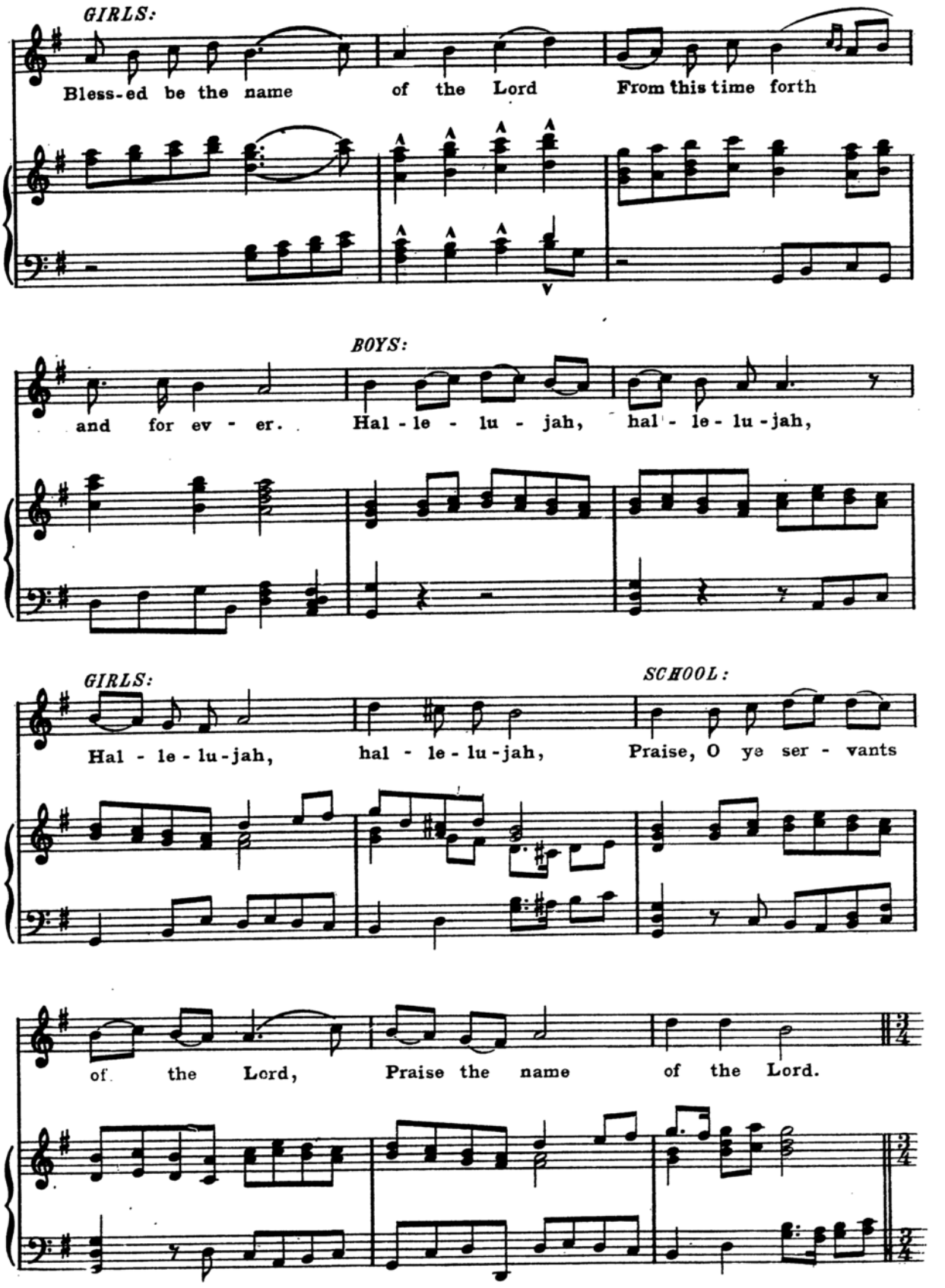
From the fulness of our hands and hearts, have we brought our thank-offering to Thee, O bountiful Father, on this happy night of our Harvest Feast. In gratefulness, have we raised our songs to Thee. Incline Thine ear unto our thanksgiving, and look down upon our humble gifts at Thine altar. All too frail, is the expression of our joy. Read Thou our bounding hearts; gaze, in Thy mercy, upon us; and bless us, O bountiful Giver of the good!

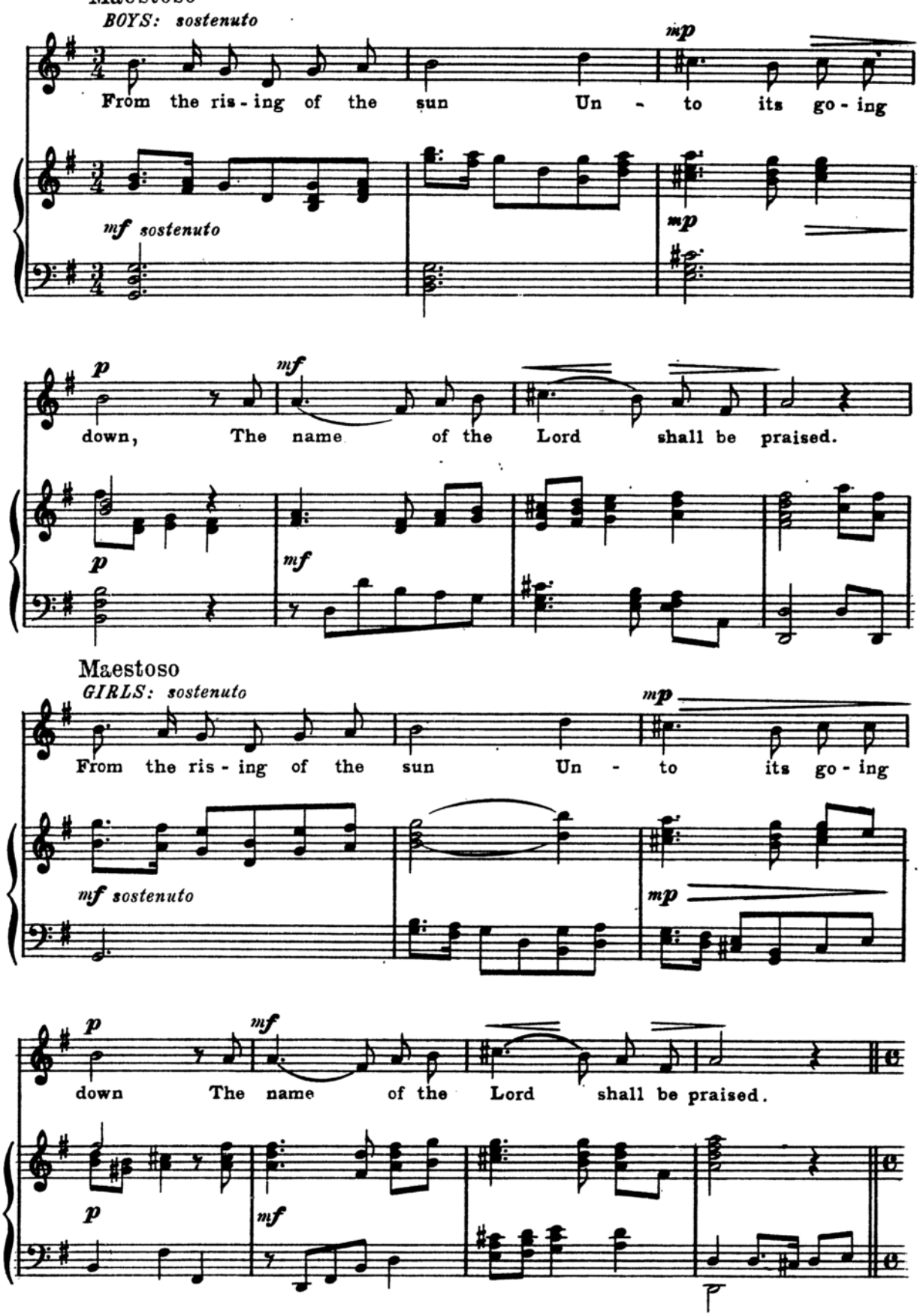
Hallelujah

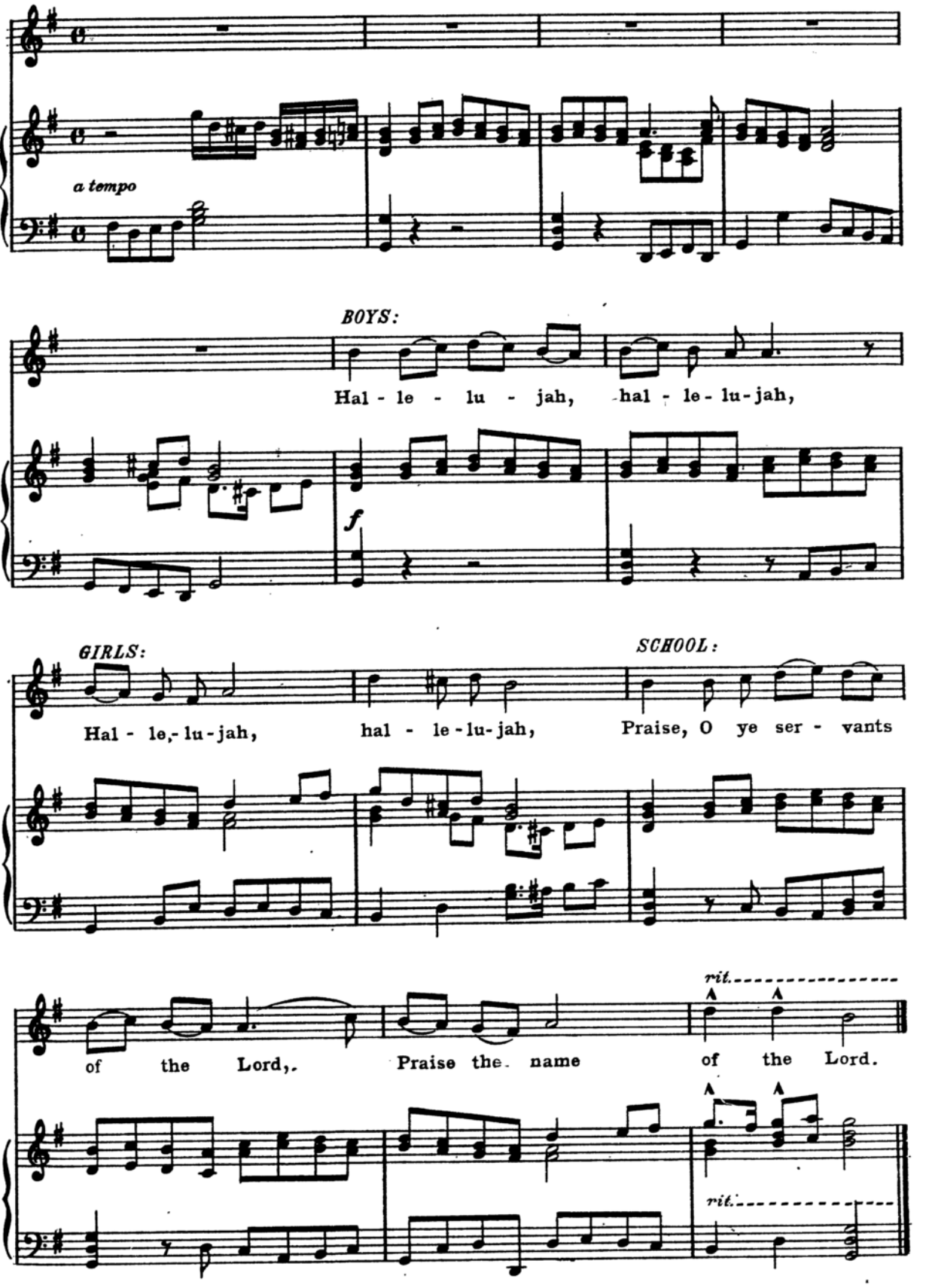
From Psalm 113




SCHOOL:
Praise, O ye ser - vants of the Lord,
Praise the name of the Lord.
BOYS:
Bless - ed be the name of the Lord
From this time forth and for ev - er.


GIRLS:
Bless-ed be the name of the Lord From this time forth
BOYS:
and for ev - er. Hal - le - lu - jah, hal - le - lu - jah,
GIRLS:
Hal - le - lu - jah, hal - le - lu - jah,
SCHOOL:
Praise, O ye ser - vants
of the Lord, Praise the name of the Lord.


Maestoso
BOYS: sostenuto
mp
From the ris - ing of the sun Un - to its go - ing
mf sostenuto
mp
p
mf
down, The name of the Lord shall be praised.
p
mf
Maestoso
GIRLS: sostenuto
mp
From the ris - ing of the sun Un - to its go - ing
mf sostenuto
mp
p
mf
down The name of the Lord shall be praised.
p
mf


a tempo
BOYS:
Hal - le - lu - jah, hal - le - lu - jah,
f
GIRLS:
SCHOOL:
Hal - le,- lu - jah, hal - le - lu - jah, Praise, O ye ser - vants
rit.
of the Lord,. Praise the name of the Lord.
rit.

THE LULOV

(*Lulov bearer speaks:*)

Fair are the fields and the woodland scenes,
Brightened by flowers, and freshened by greens.
Sweet is the face of the rose midst its thorns,
Hallowed the hill that the oak tree adorns.
Tender, the violet that hides in the moss,
Stately the lily that soft breezes toss.
But fairest of all, in its graceful pride,
The PALM TREE spreads its branches wide.
Tapering its length, and supple its folds,
While a secret strength, its beauty holds.
So we twine it with myrtle and willow strand,
And make it the symbol of flower-land.
And the waving branch of the PALM shall be,
At this Harvest Feast, our gift to Thee.

THE ESROG

(*Esrog bearer speaks:*)

The trees of the orchard blushed, in the Spring,
With the promise of wealth their boughs should bring.
But the Spring slipped by, and Summer drew near.
Then Summer sped, and Autumn was here.
And the blush of the blossom faded away,
As the dawn blooms into the light of day.
And the boughs of the trees of the orchard bore
A rainbow-hued and plenteous store.
There are peaches of pink, and plums of blue,
Pears and bright apples of radiant hue.
But fairer far than the green and red,
The golden ESROG lifts its head.
Midst oranges, lemons, and grapefruit bright,
It sprinkles the orchard with sunny light.
Pride of the orchard, the ESROG shall be
Symbol of fruit, and our gift to Thee.

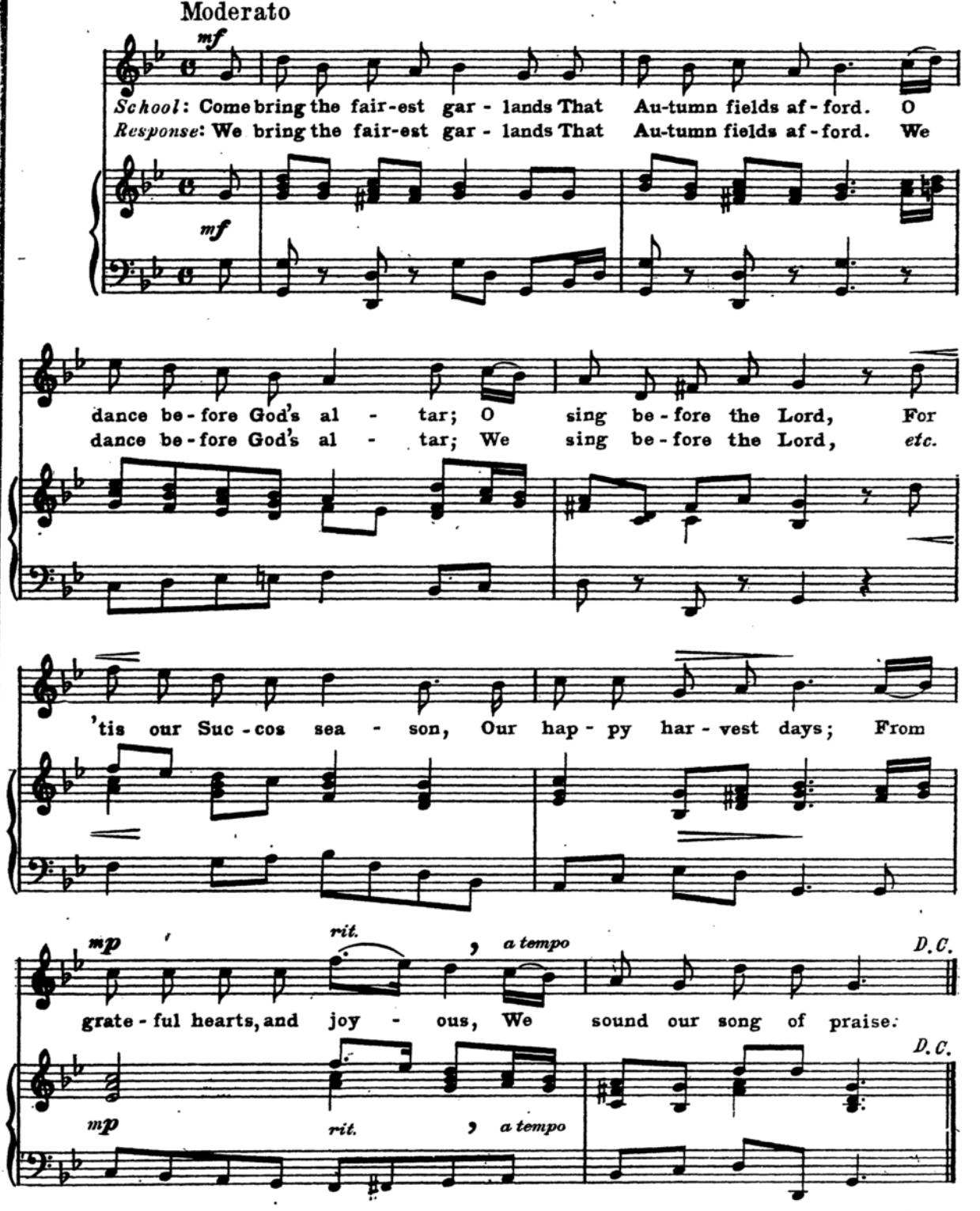
(*The four children leave the platform.*)

The Garland Dance

(See Explanatory Note, page X)

The Garland Song

Moderato

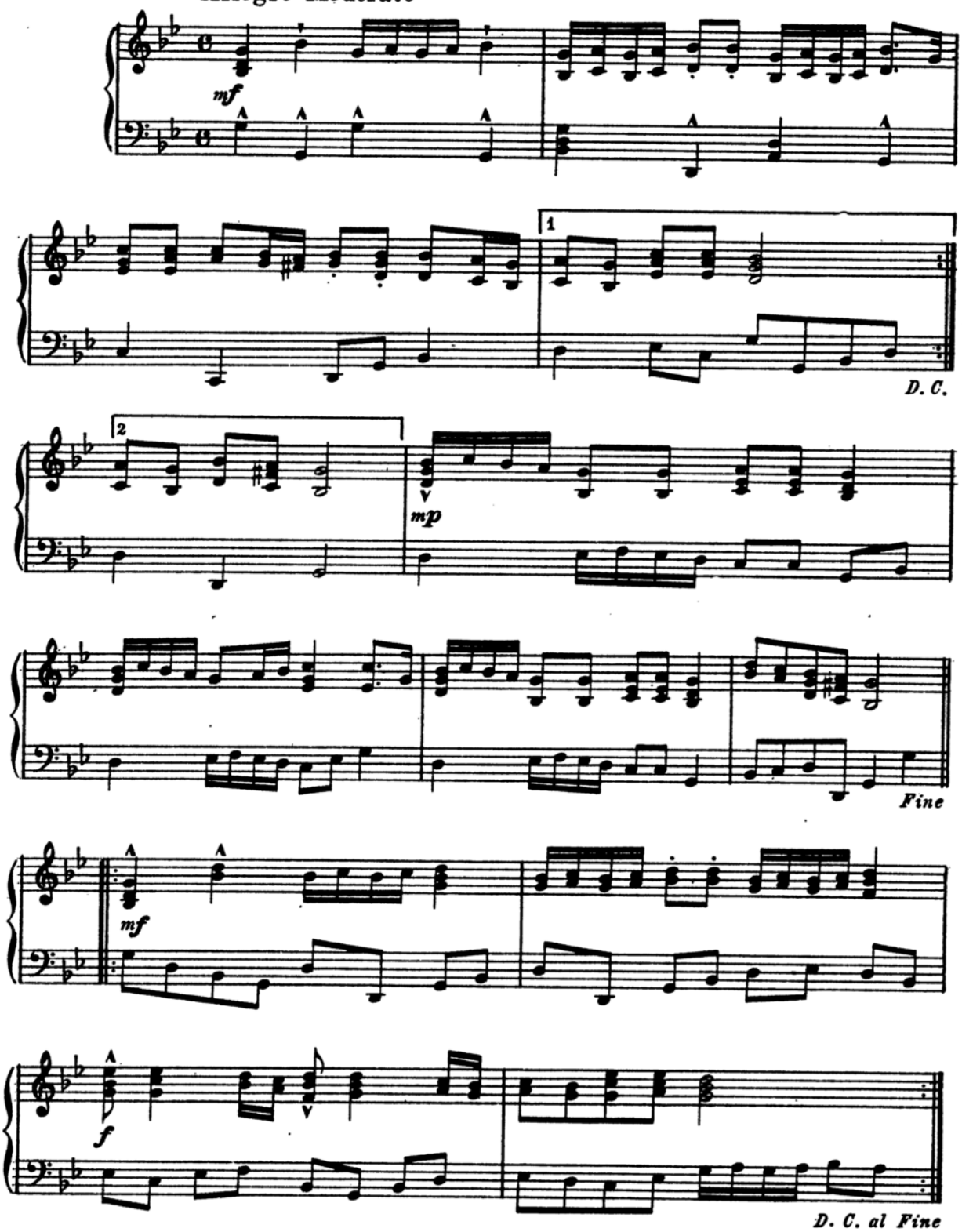


attacca

Dance

(Chassidic)

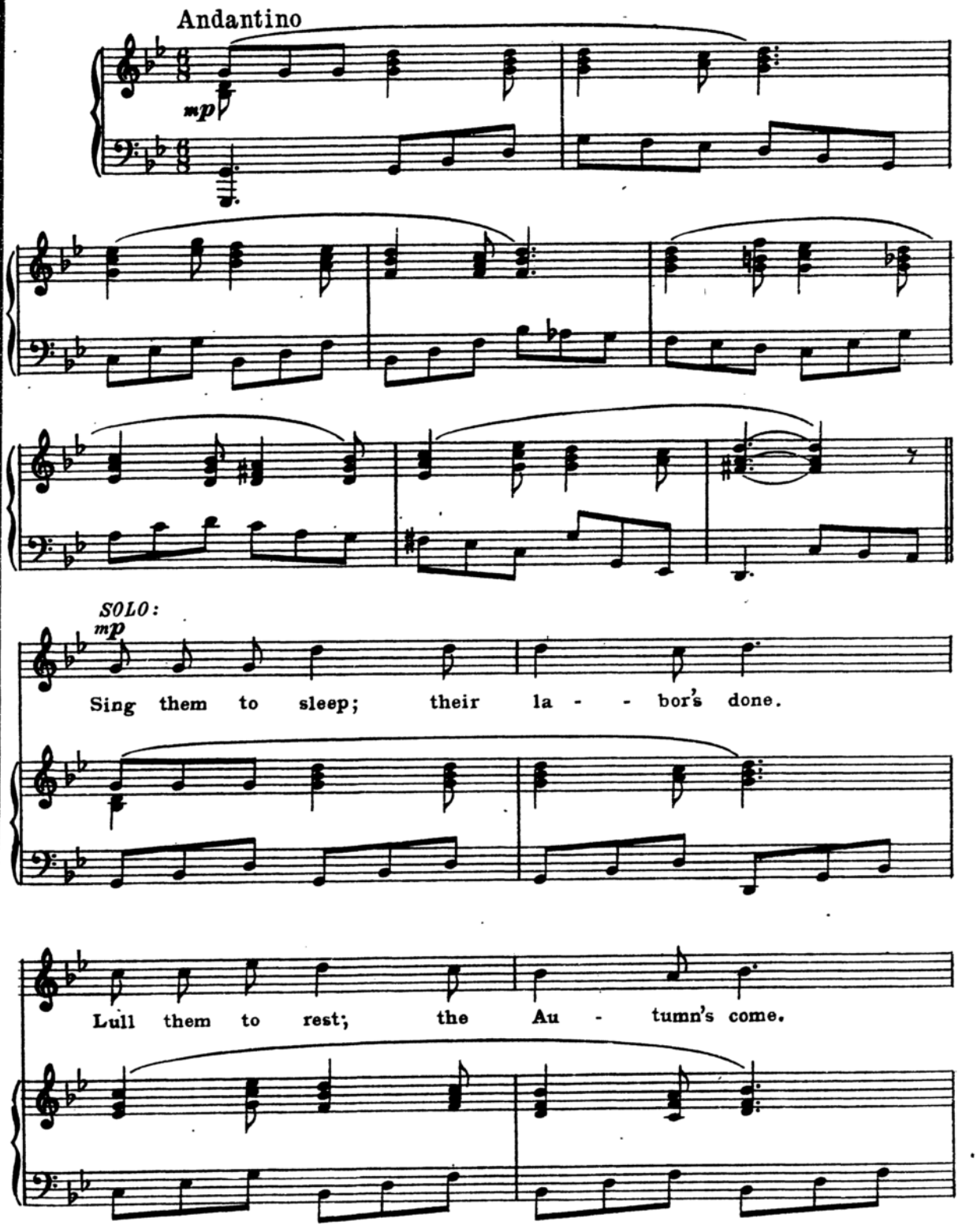
Allegro Moderato

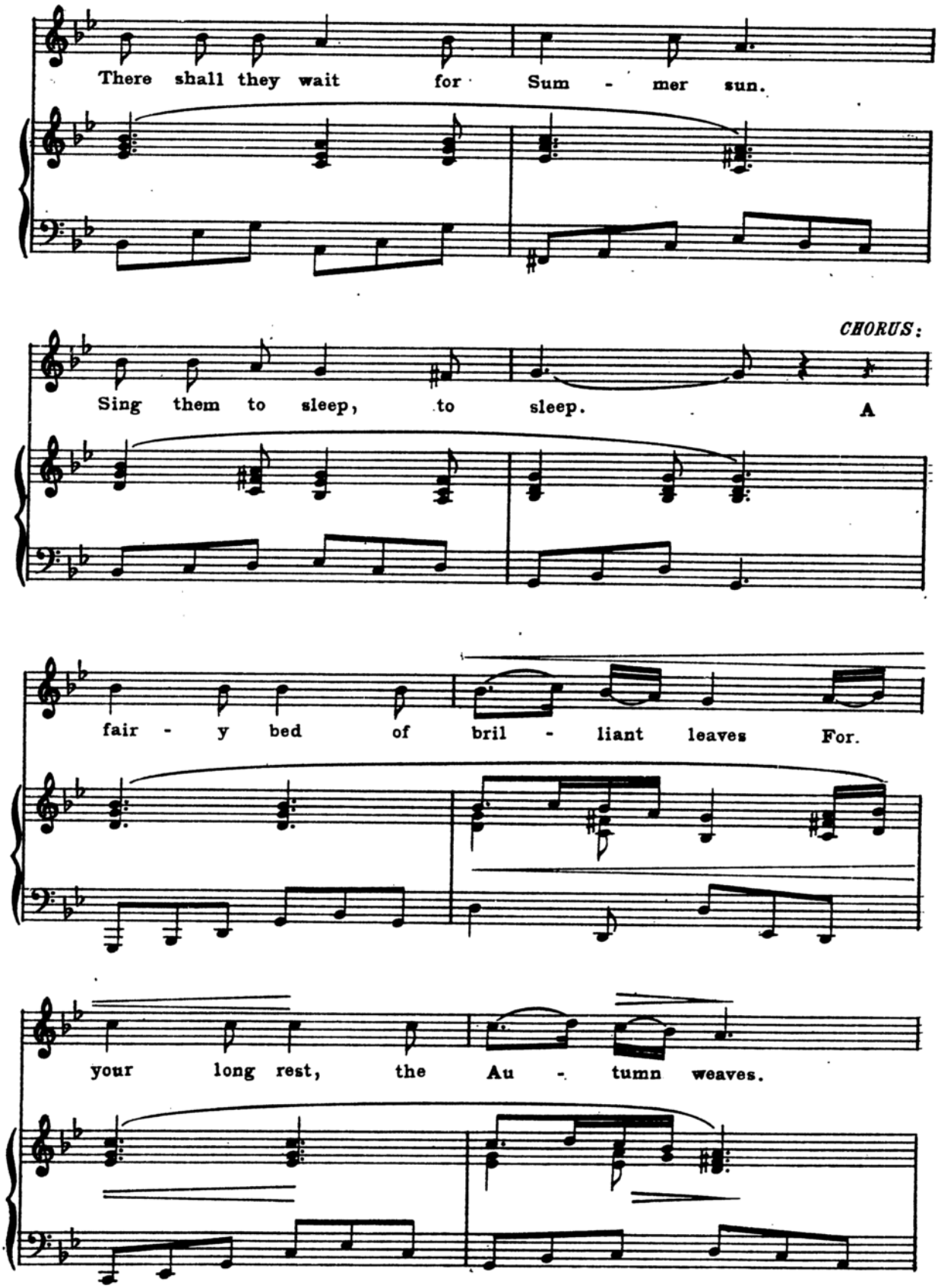


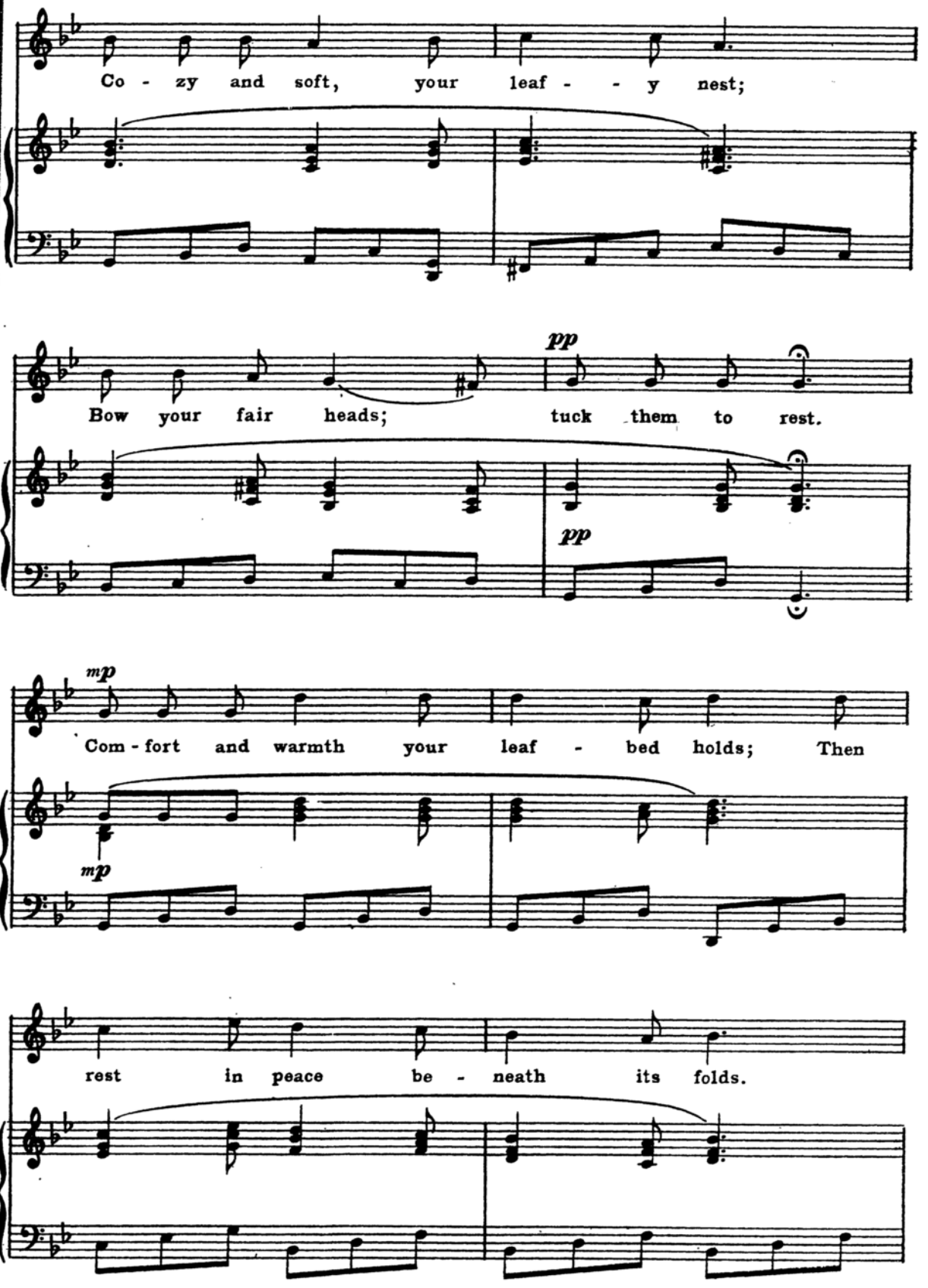
Section VI

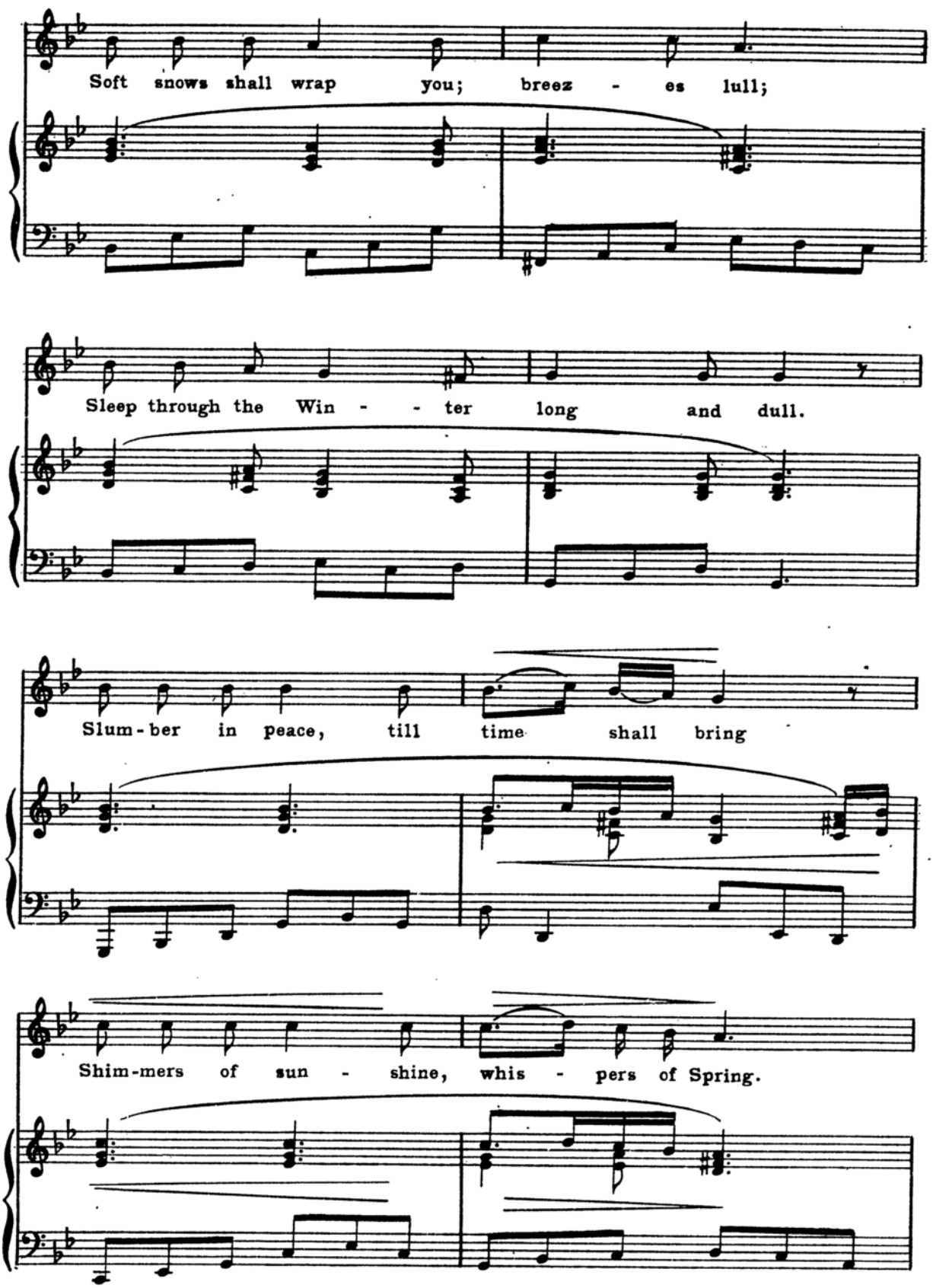
Singing the Flowers to Sleep

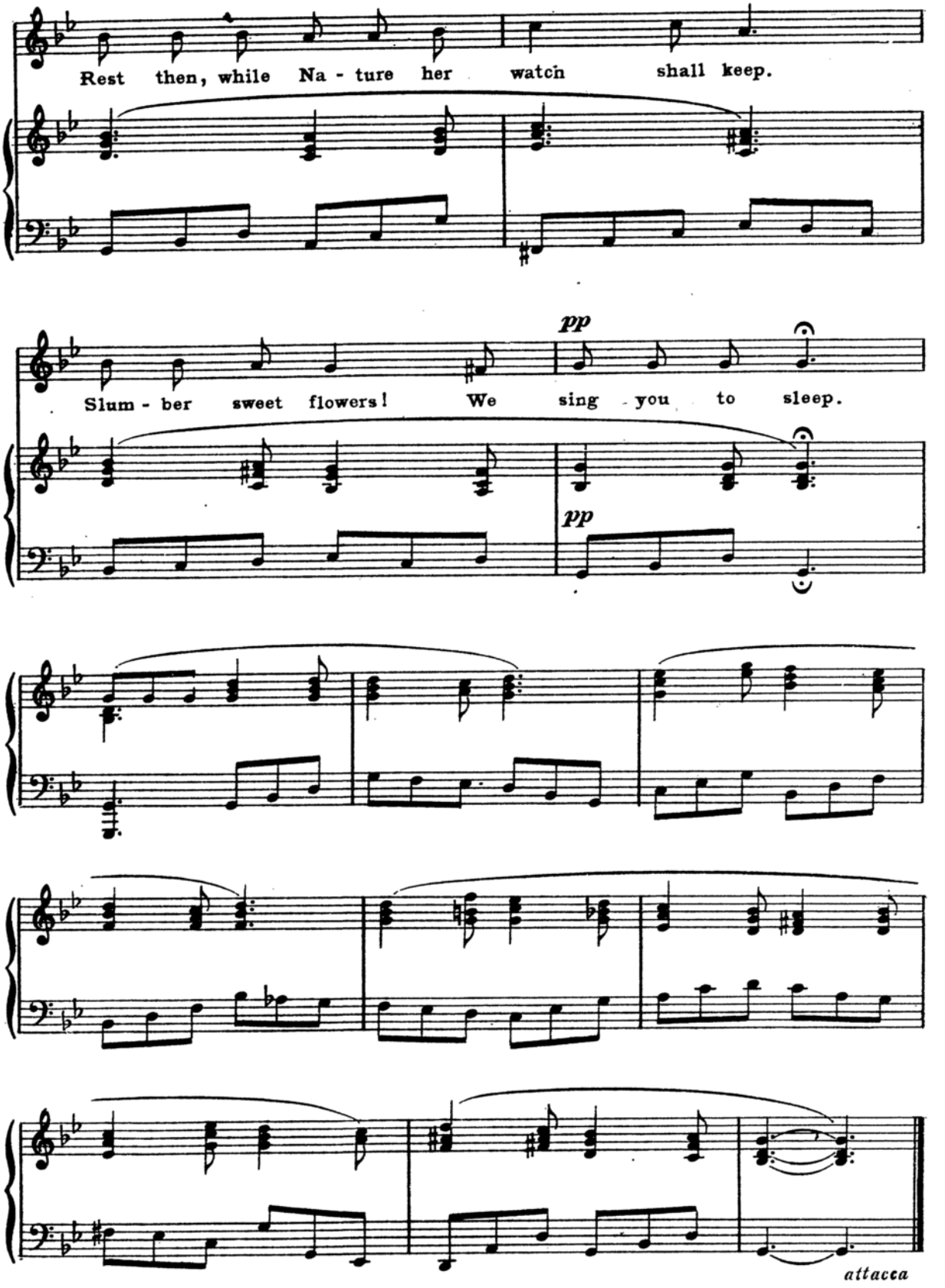
(See Explanatory Note, page X)




There shall they wait for Sum - mer sun.
CHORUS:
Sing them to sleep, to sleep. A
fair - y bed of bril - liant leaves For.
your long rest, the Au - tumn weaves.


Co - zy and soft, your leaf - - y nest;
pp
Bow your fair heads; tuck them to rest.
pp
mp
Com - fort and warmth your leaf - bed holds; Then
mp
rest in peace be - neath its folds.


Soft snows shall wrap you; breez - es lull;
Sleep through the Win - - ter long and dull.
Slum-ber in peace, till time shall bring
Shim-mers of sun - shine, whis - pers of Spring.

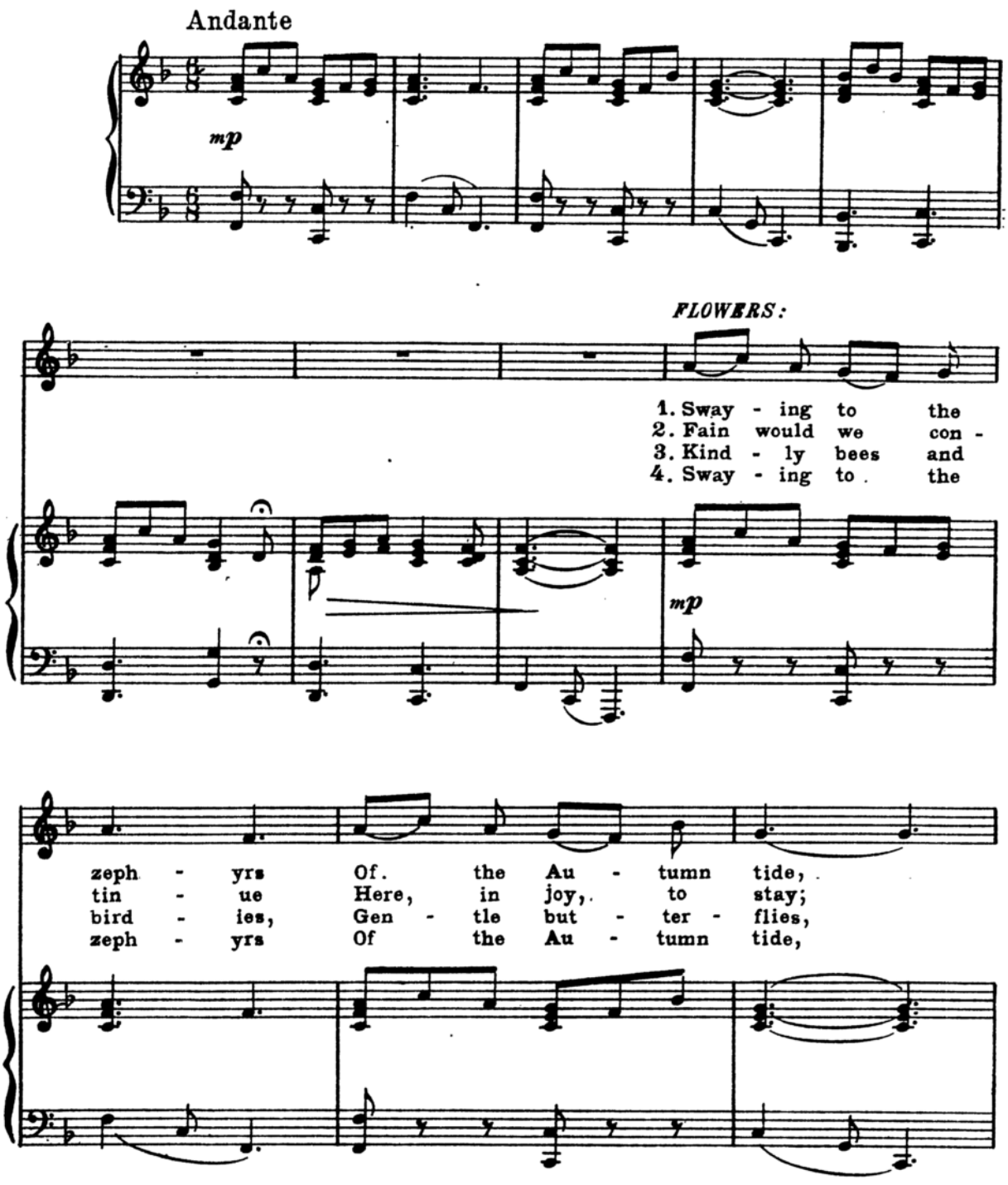

Rest then, while Na - ture her watch shall keep.
pp
Slum - ber sweet flowers! We sing you to sleep.
pp
attacca

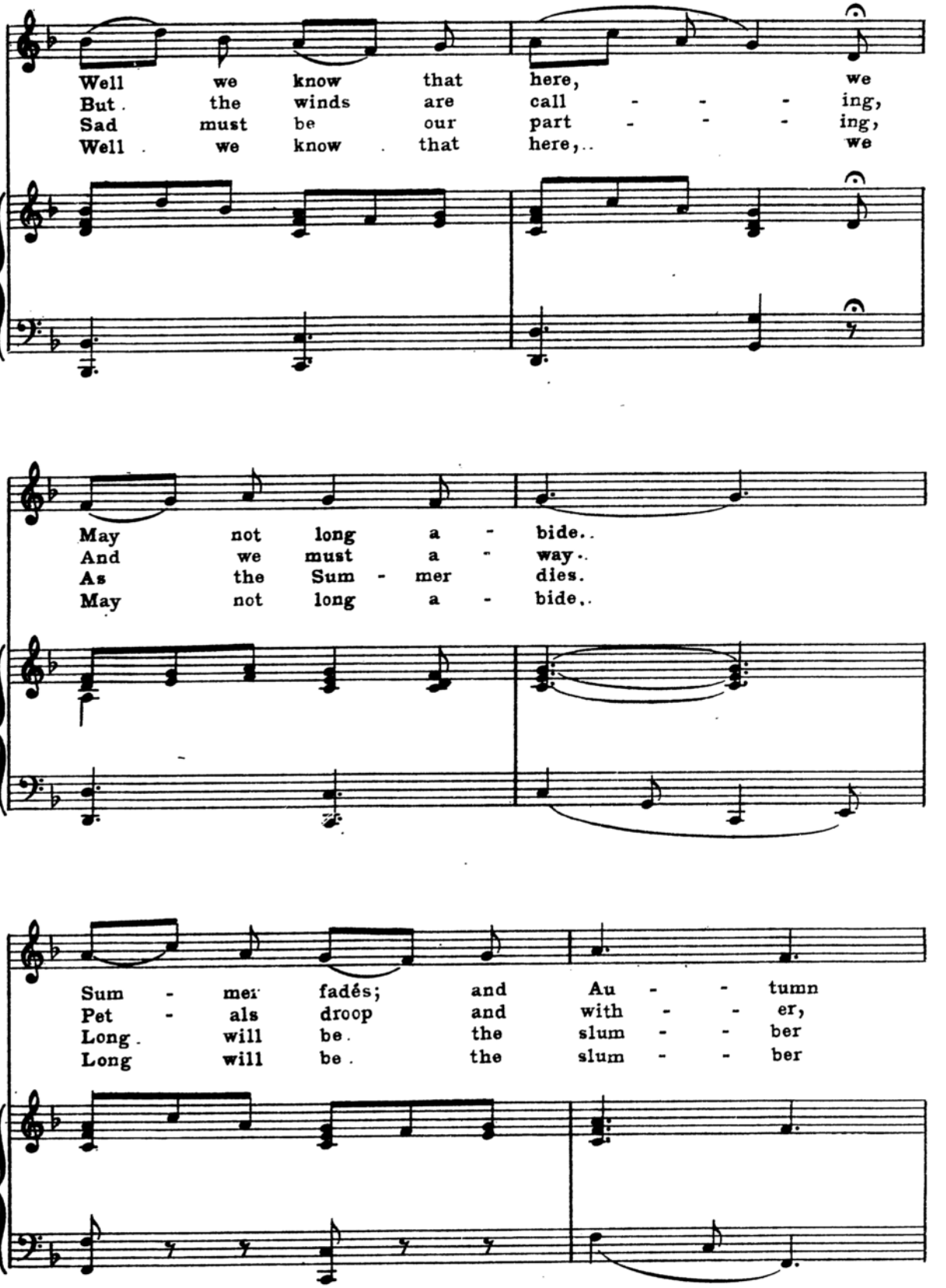
Section VII

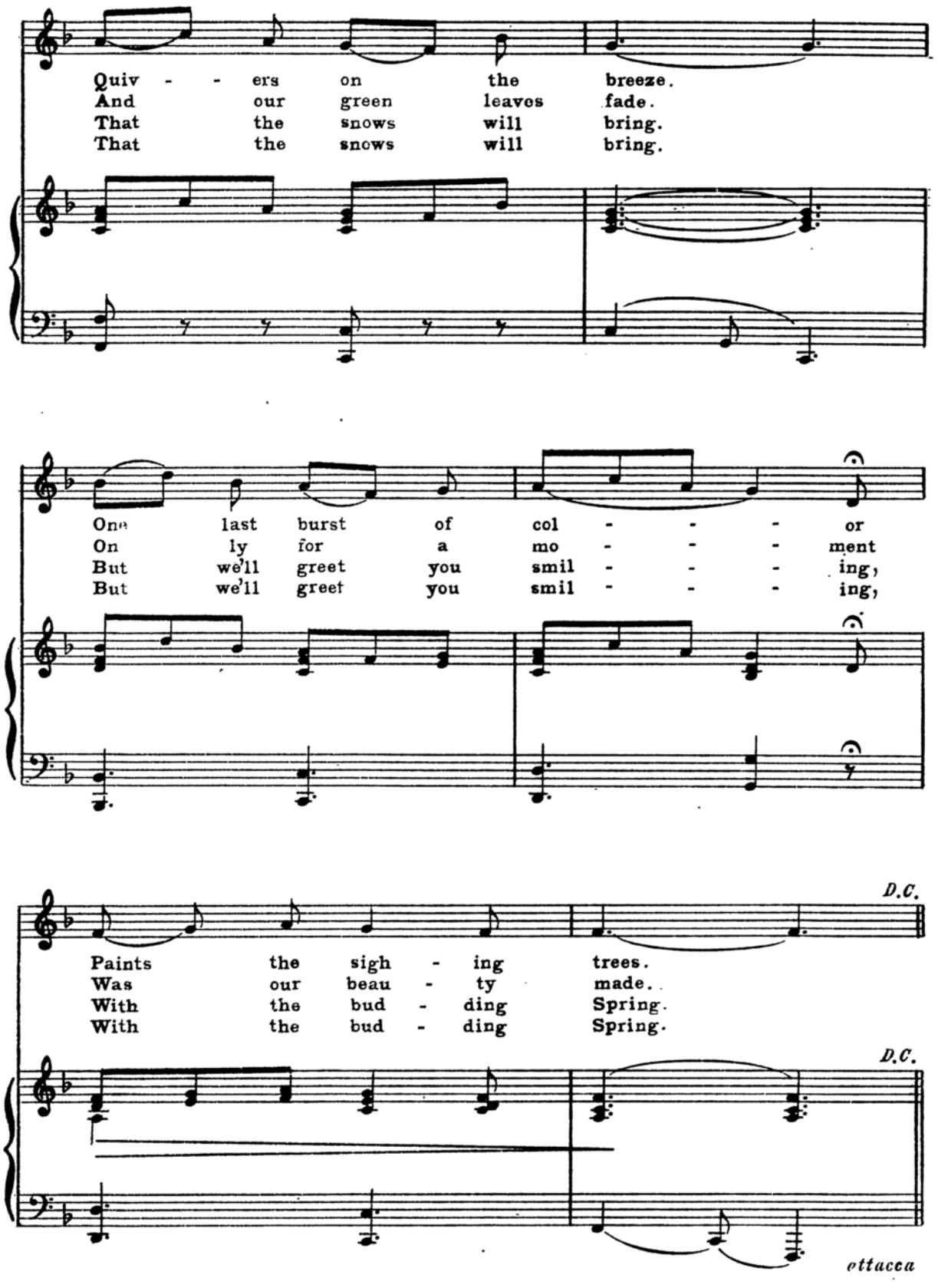
The Birds, the Bees, and the Butterflies

Say Farewell to the Fading Flowers

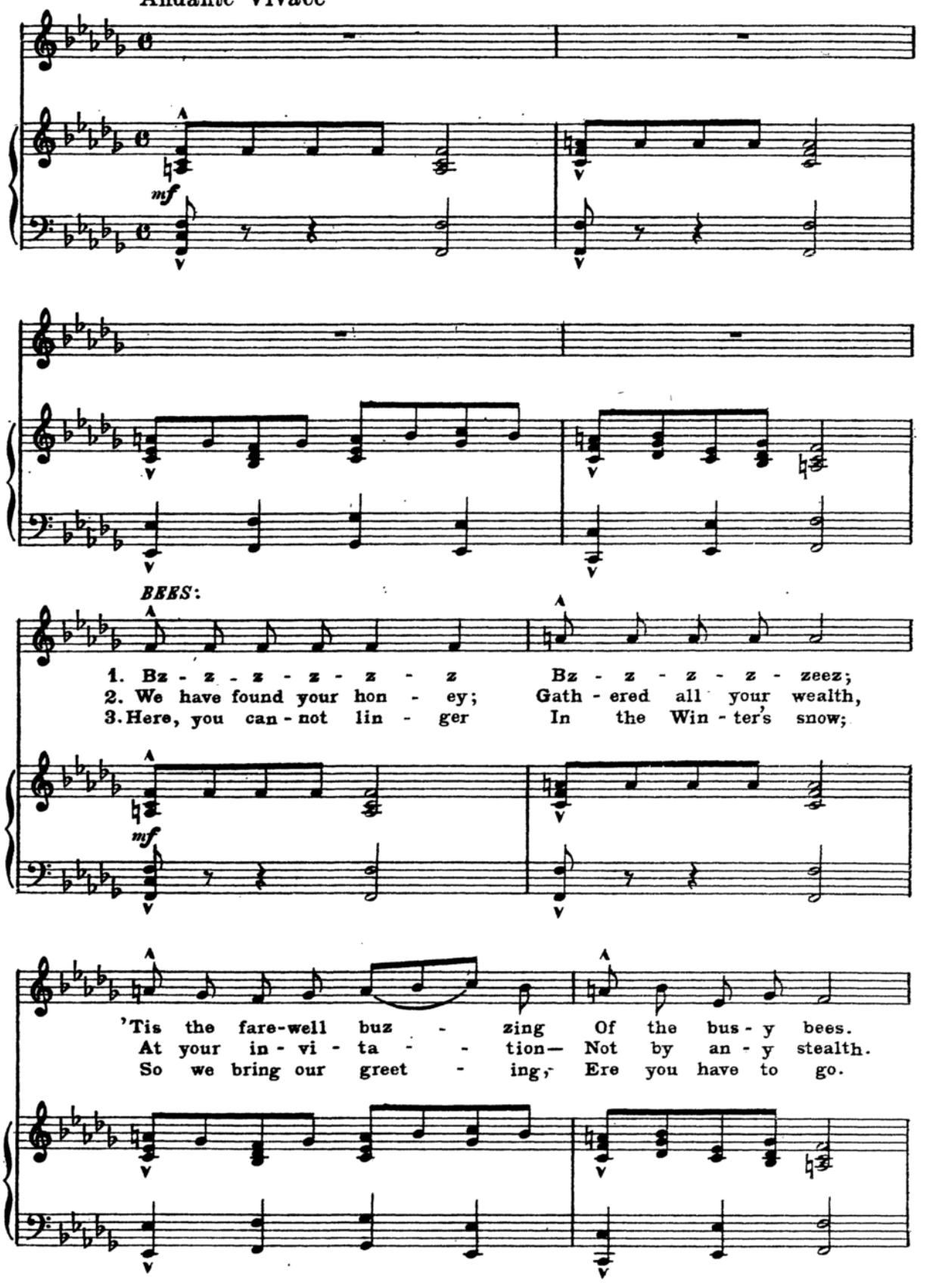
(*See Explanatory Note, page X*)

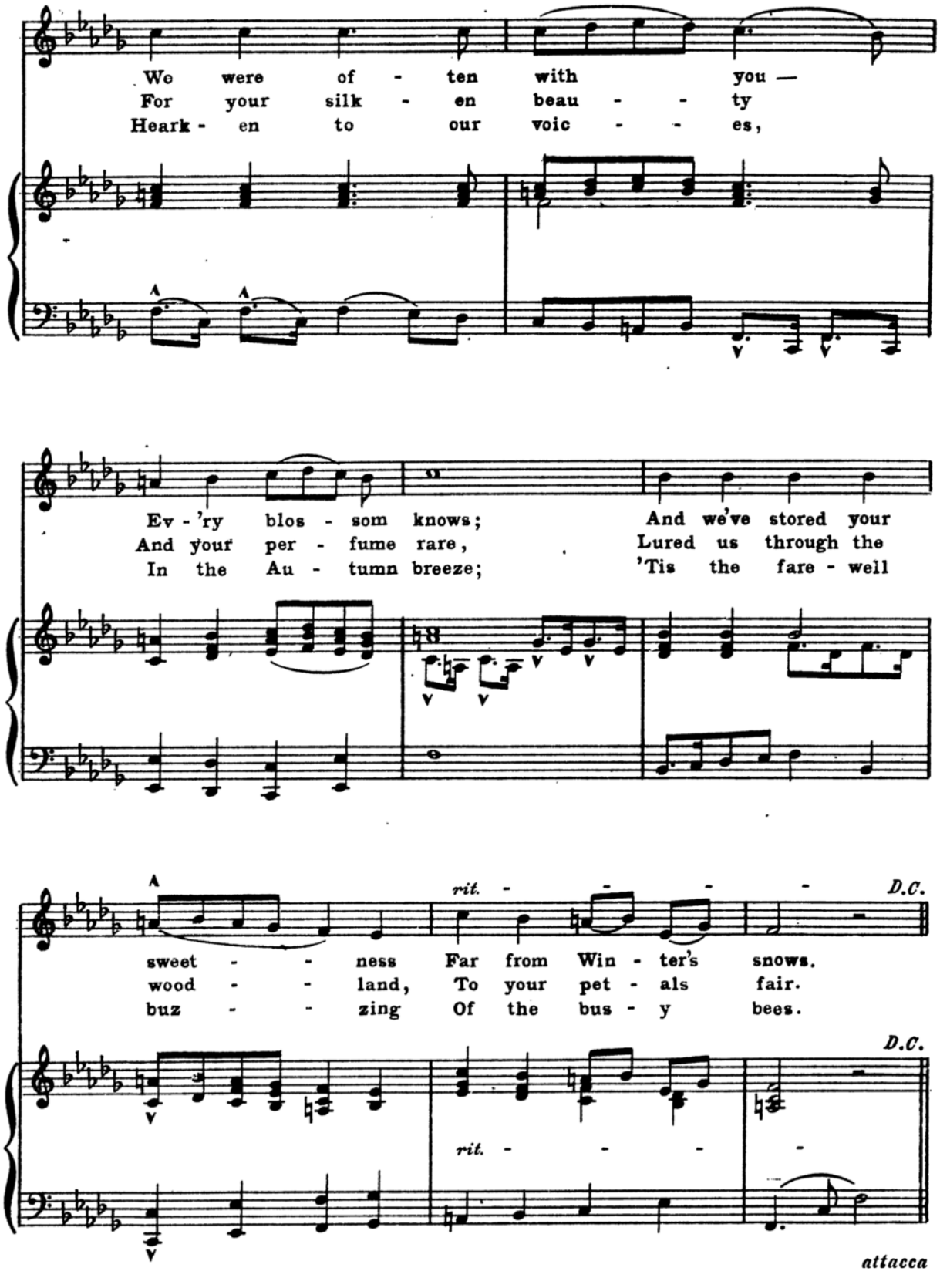


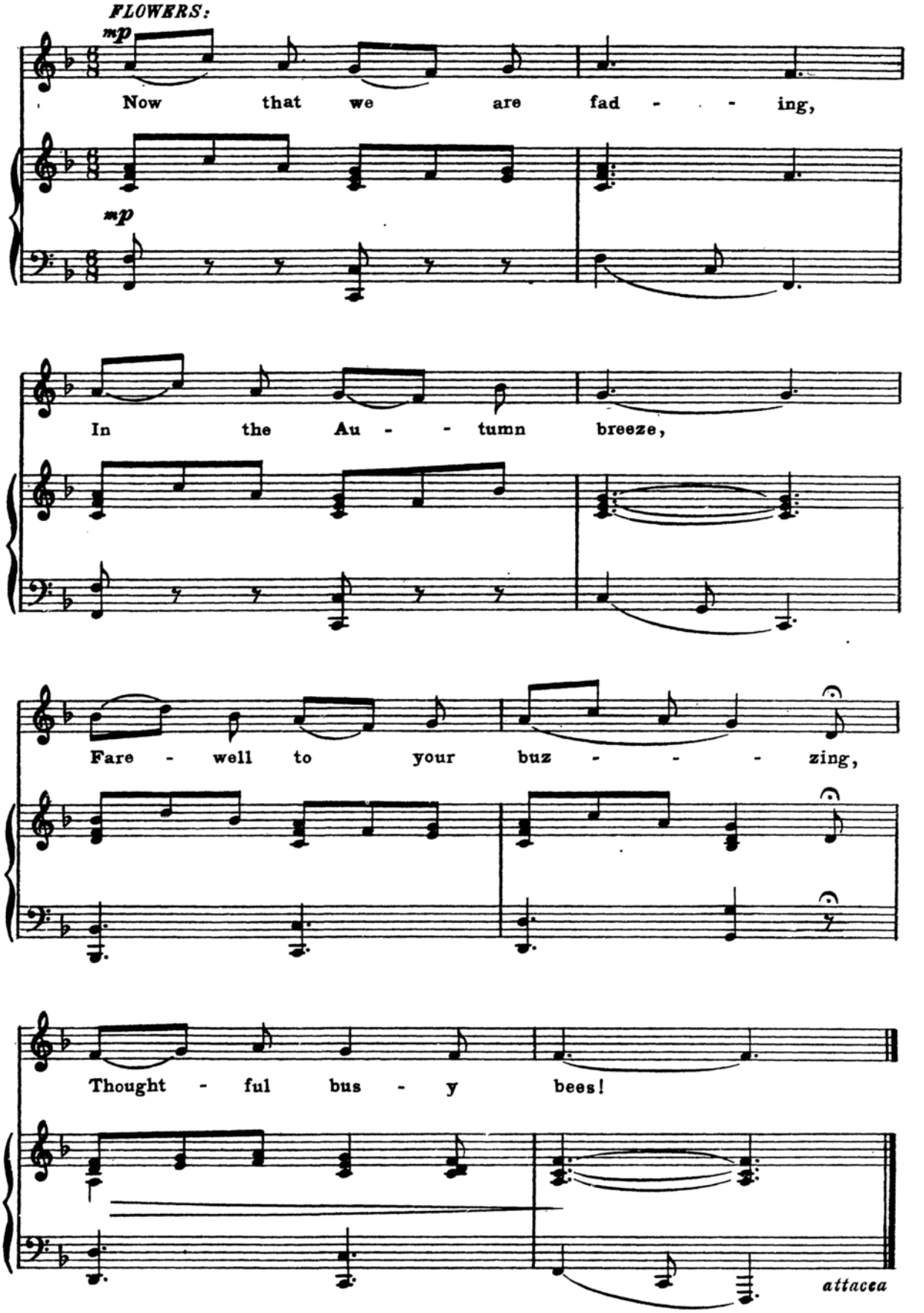

Well we know that here, we
But the winds are call - - - ing,
Sad must be our part - - - ing,
Well we know that here, we
May not long a - bide.
And we must a - way.
As the Sum - mer dies.
May not long a - bide.
Sum - mer fadés; and Au - - tumn
Pet - als droop and with - - er,
Long will be the slum - - ber
Long will be the slum - - ber

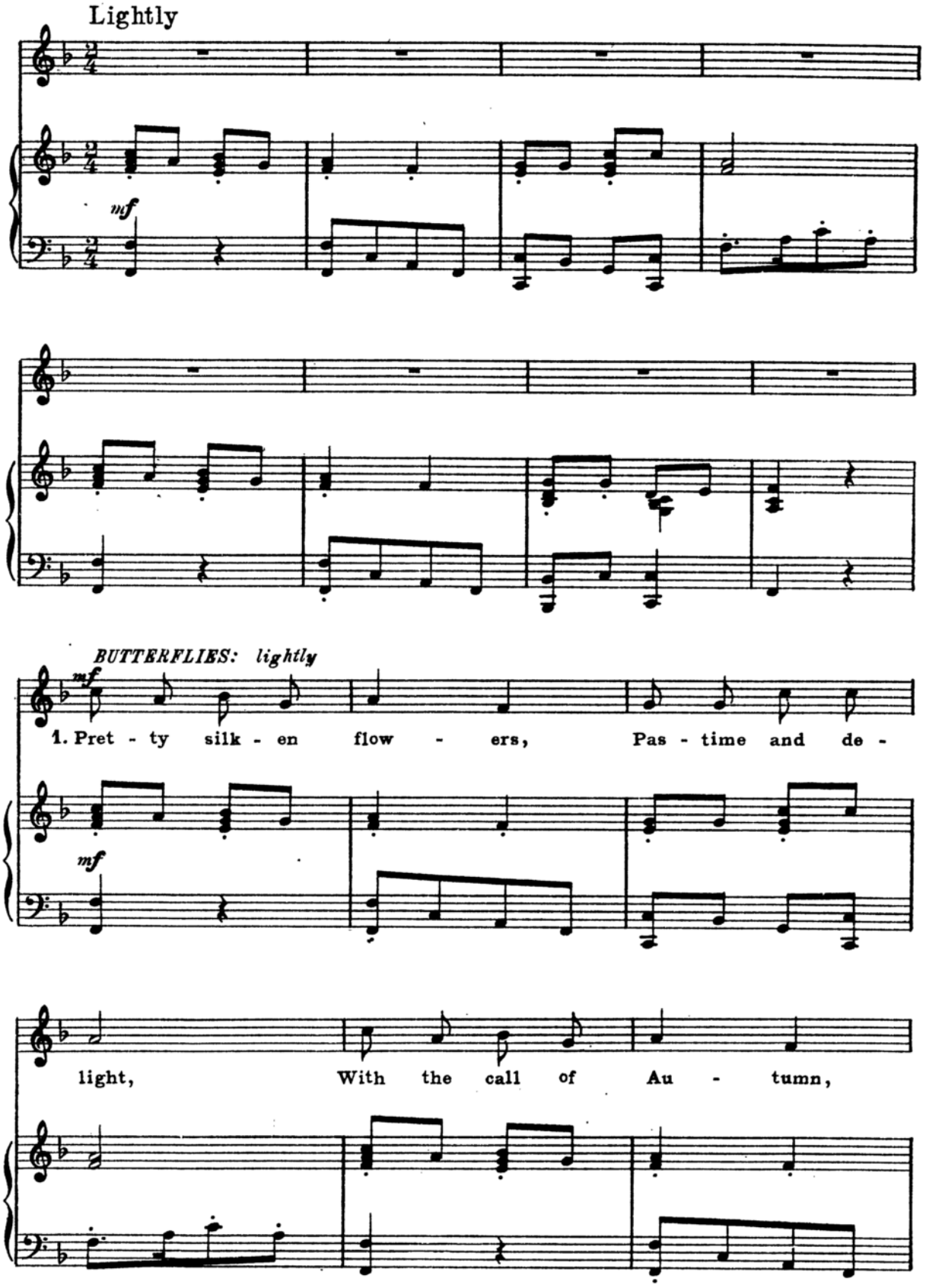

Quiv - - ers on the breeze.
And our green leaves fade.
That the snows will bring.
That the snows will bring.
One last burst of col - - - or
On ly for a mo - - - ment
But we'll greet you smil - - - ing,
But we'll greet you smil - - - ing,
D.C.
Paints the sigh - ing trees.
Was our beau - ty made.
With the bud - ding Spring.
With the bud - ding Spring.
D.C.
ottacca

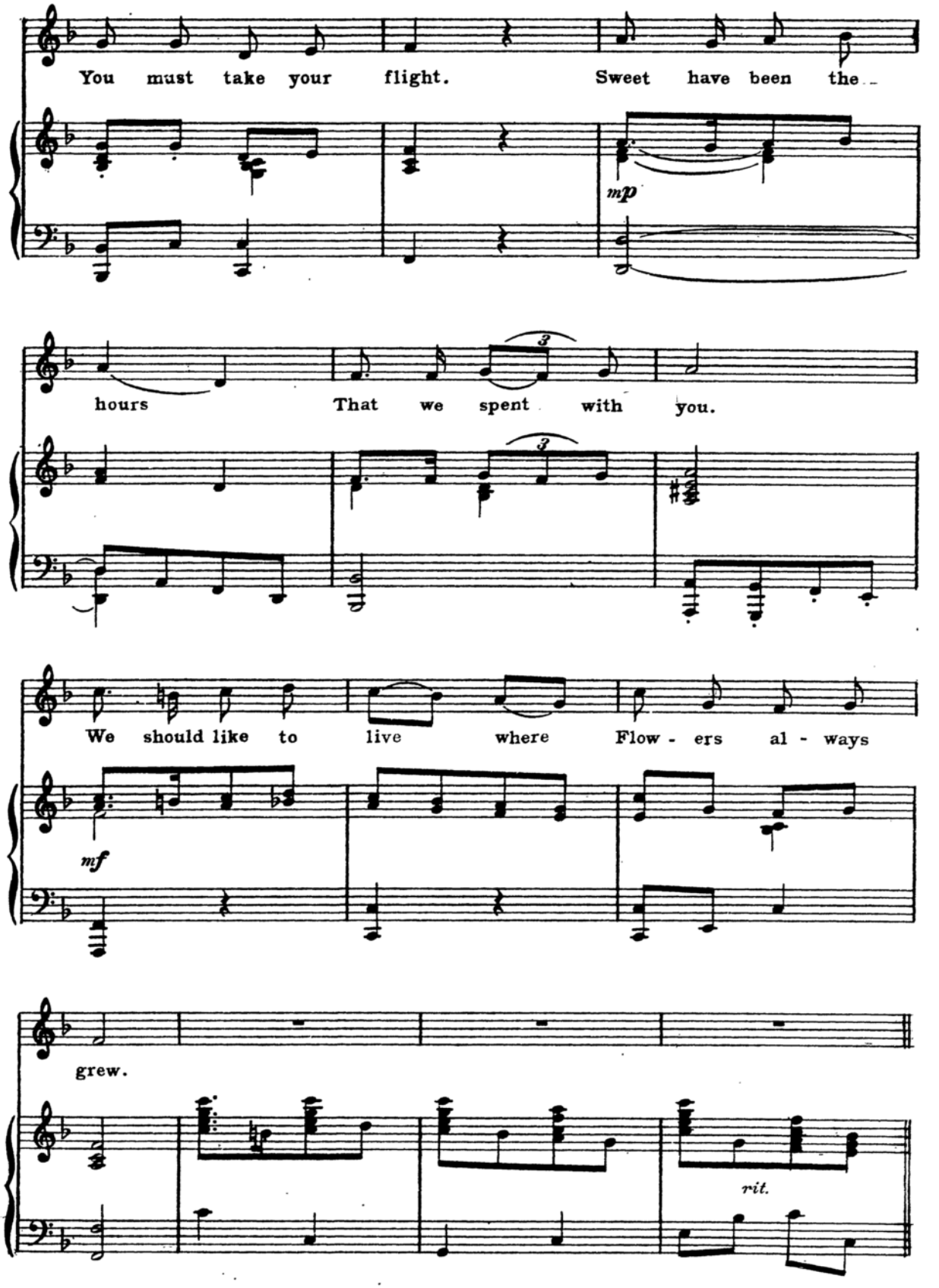
Andante Vivace



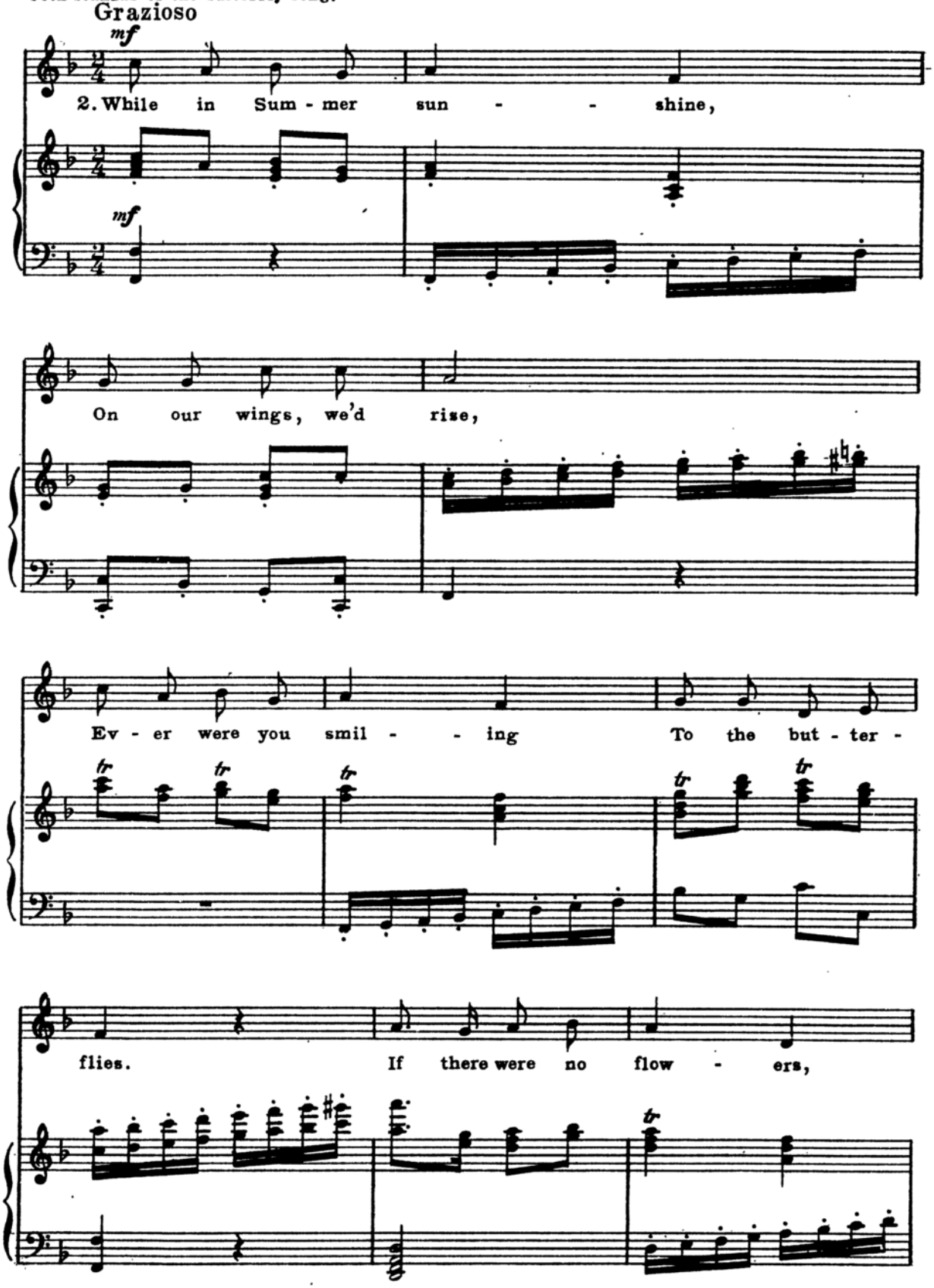

We were of - ten with you —
For your silk - en beau - - ty
Hark - en to our voic - - es,
Ev - 'ry blos - som knows;
And your per - fume rare,
In the Au - tumn breeze;
And we've stored your
Lured us through the
'Tis the fare - well
sweet - - ness Far from Win - ter's snows.
wood - - land, To your pet - als fair.
buz - - zing Of the bus - y bees.
rit. - - - -
D.C.
D.C.
rit. - - - -
attacca

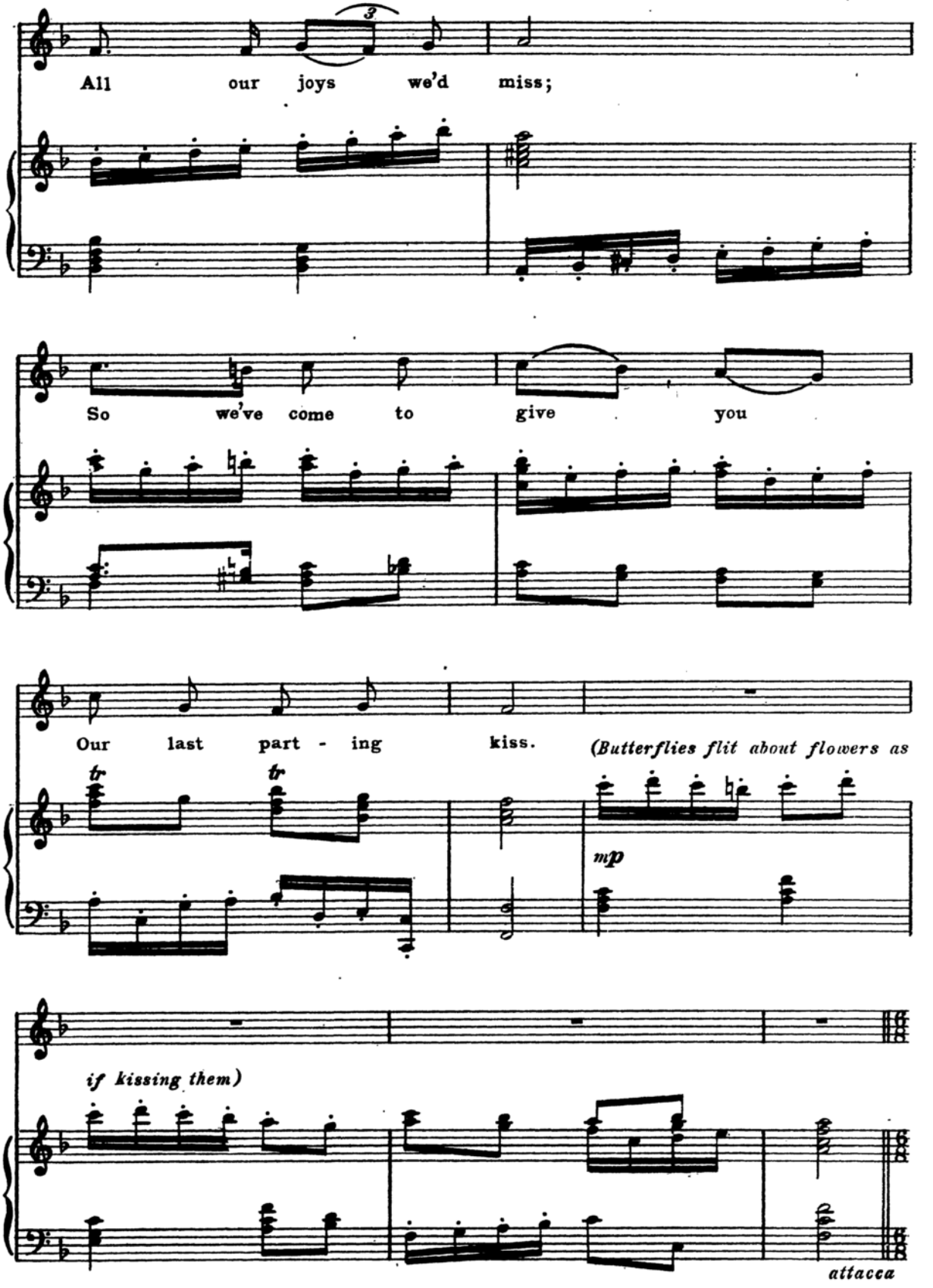

FLOWERS:
mp
Now that we are fad - - - ing,
mp
In the Au - - - tumn breeze,
Fare - well to your buz - - - - zing,
Thought - ful bus - y bees!
attacca

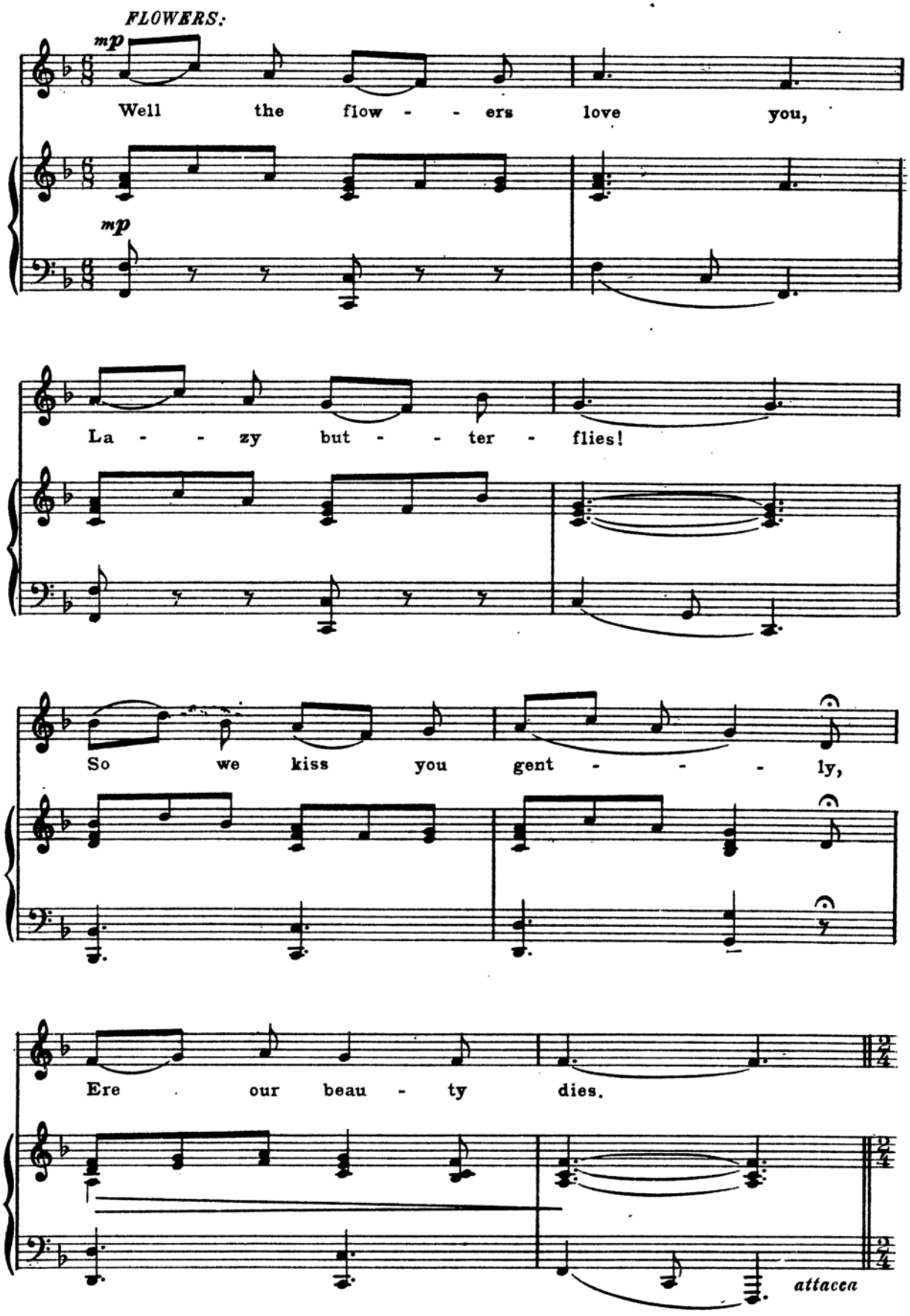

Lightly
mf
BUTTERFLIES: lightly
mf
1. Pret - ty silk - en flow - ers, Pas - time and de -
mf
light, With the call of Au - tumn,

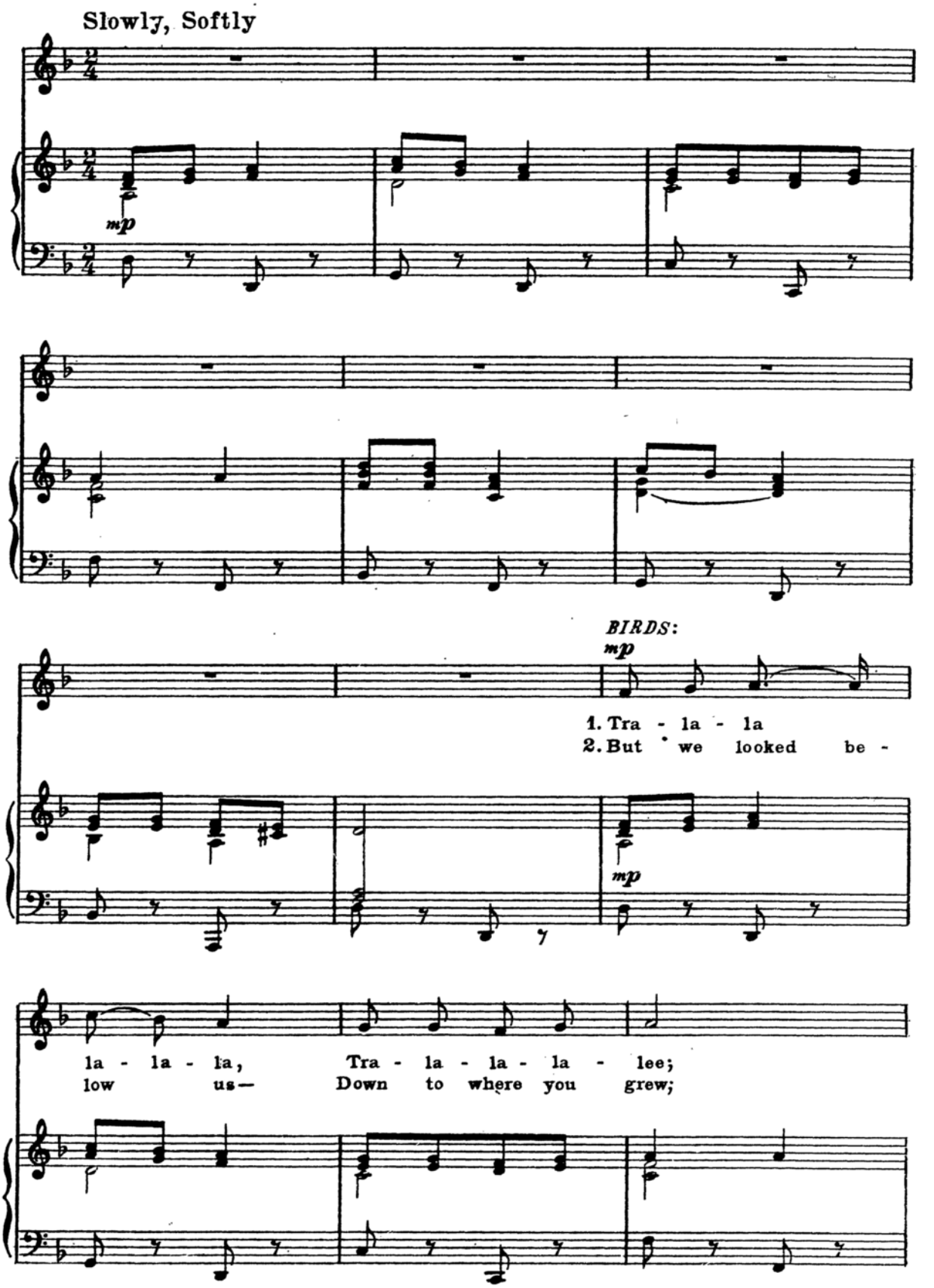

You must take your flight. Sweet have been the
mp
hours That we spent with you.
3
3
We should like to live where Flow - ers al - ways
mf
grew.
rit.

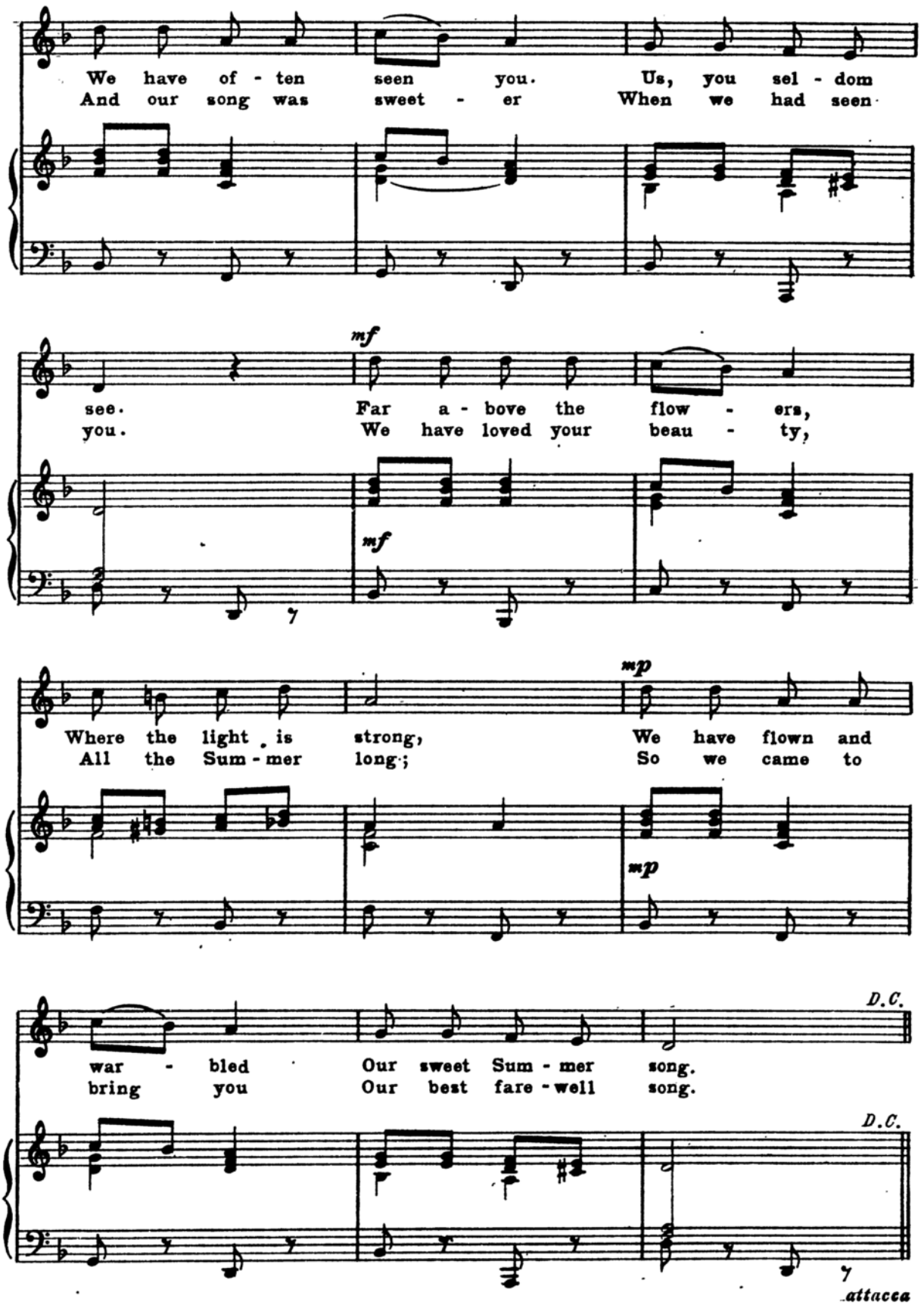
NOTE: If this harmonization proves difficult for the accompanist, use the first arrangement for both stanzas of the butterfly song.

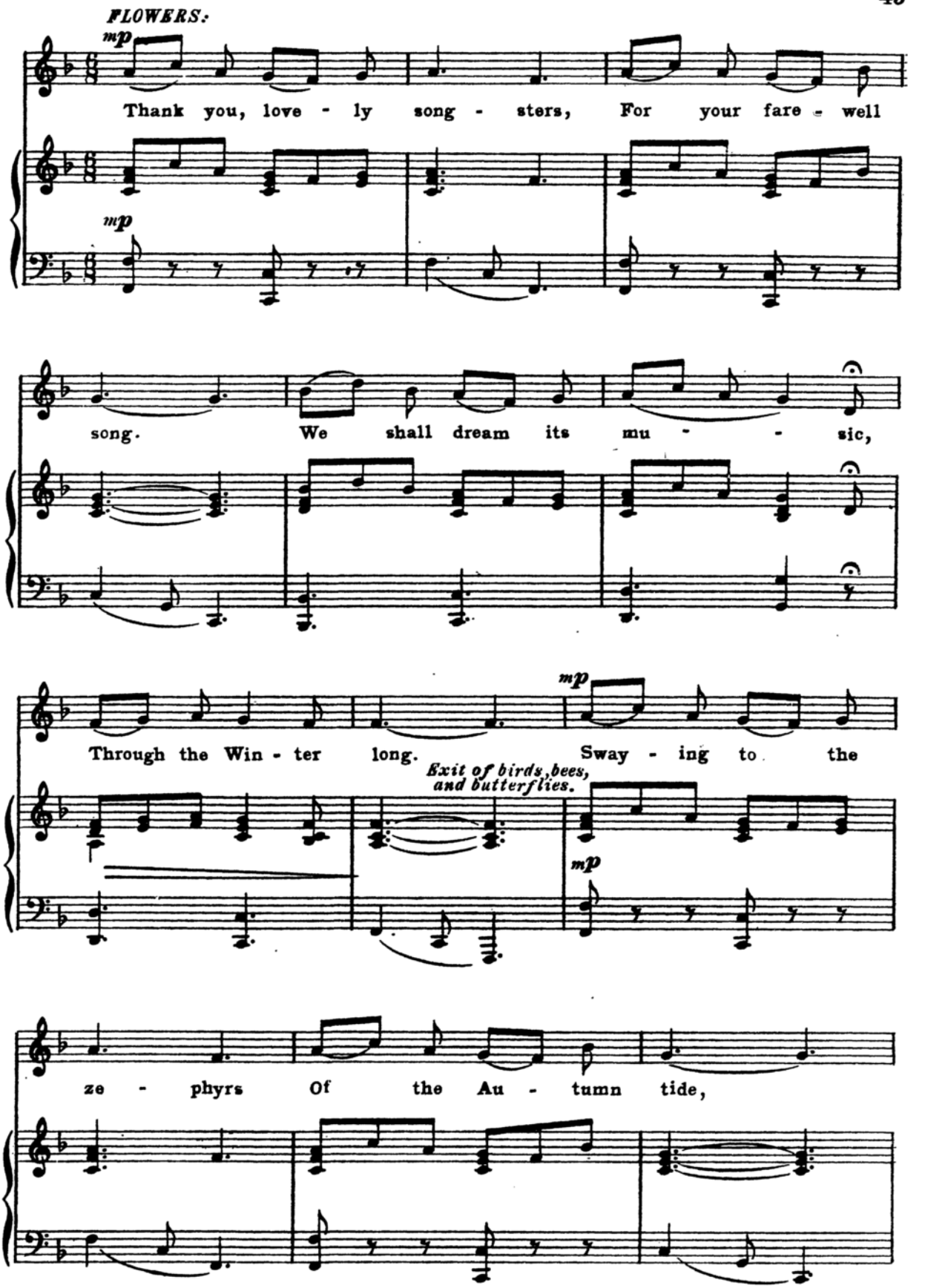


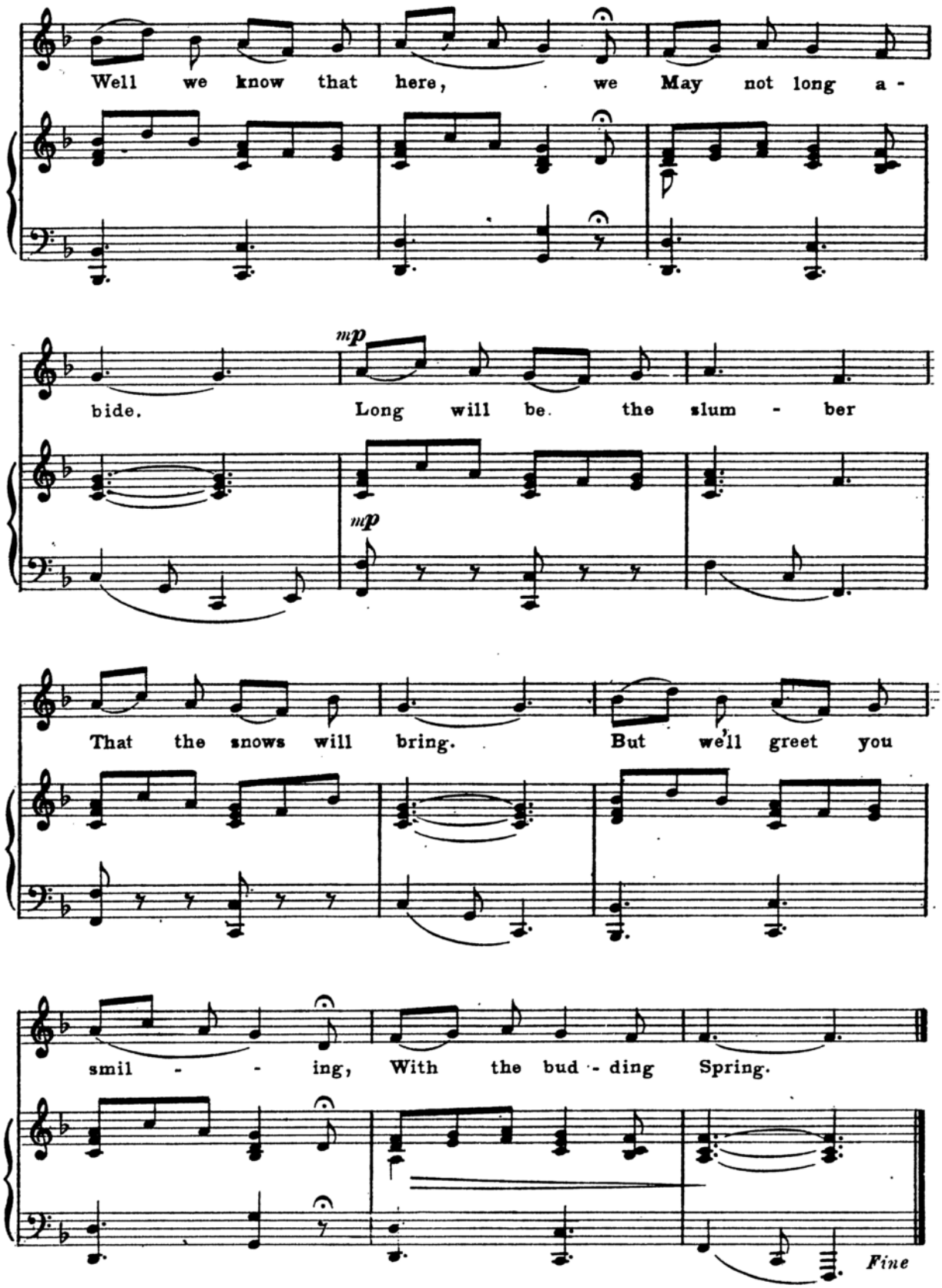

All our joys we'd miss;
So we've come to give you
Our last part - ing kiss.
(Butterflies flit about flowers as
tr
tr
mp
if kissing them)
attacca


FLOWERS:
mp
Well the flow - - ers love you,
mp
La - - zy but - - ter - flies!
So we kiss you gent - - - ly,
Ere our beau - ty dies.
attacca


Slowly, Softly
mp
BIRDS:
mp
1. Tra - la - la
2. But we looked be -
mp
la - la - la, Tra - la - la - la - lee;
low us— Down to where you grew;


We have of - ten seen you. Us, you sel - dom
And our song was sweet - er When we had seen
mf
see. Far a - bove the flow - ers,
you. We have loved your beau - ty,
mf
mp
Where the light is strong, We have flown and
All the Sum - mer long; So we came to
mp
D.C.
war - bled Our sweet Sum - mer song.
bring you Our best fare - well song.
D.C.
attacca


FLOWERS:
mp
Thank you, love - ly song - sters, For your fare - well
mp
song. We shall dream its mu - - - sic,
Through the Win - ter long.
mp
Sway - ing to the
Exit of birds, bees, and butterflies.
mp
ze - phyrs Of the Au - tumn tide,



(Repeat last sixteen bars for exit of flowers)

Section VIII. THE SONG OF AUTUMN PLANTING.

(*See Explanatory Note, page XI.*)

Harvest and Planting

(*Leader speaks:*)
The fruit is plucked;
The flowers sleep;
And far and wide,
The reapers reap
All that remains of the golden grain.

Spring's budding boughs
And tasseled corn,
Have yielded us
The wealth they've borne,
While Summer smiled o'er hill and plain.

The offering here
Before us lies—
Like Nature's blessing
Ere she dies,
Sighing her last, on Autumn's breath.

The scented air
Grows still and dull,
While over all,
There falls the lull
That marks the silent feet of death.

Yet Nature
Neither dies nor sleeps;
But ever in
Her heart, she keeps
Life's throbbing warmth and glow.

While Summer must
The Autumn bring,
The Winter but
Makes way for Spring;
The blossom fades, that seeds may grow.

Birth, growth, decay,
Then death, and birth
Again, in turn,
Renews the earth.
The cycling song of life, is one.

Each plant that bears,
Within its heart,
Some tiny seed
Of life, its part
In God's eternal plan has done.

(*lifting grain and speaking to it*)

Then, wilting grain,
Bow down your head.
The soil that fed
You, will be fed
By these, the kernels that you bear.

(*speaking to companions*)

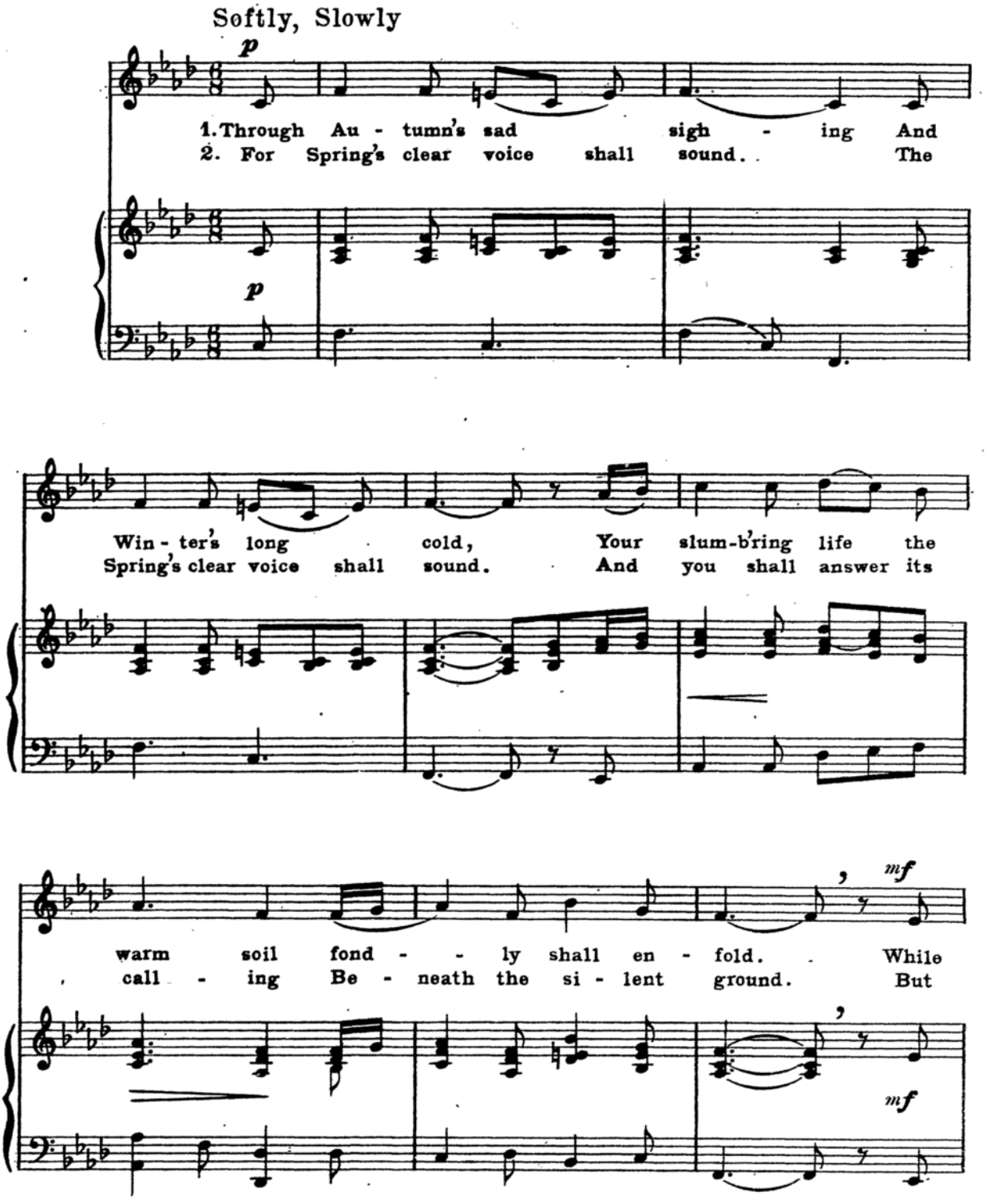
Come, let us sow
The furrowed ground,
That, in the Spring,
New life abound;
And seedlings sing of Winter's care.

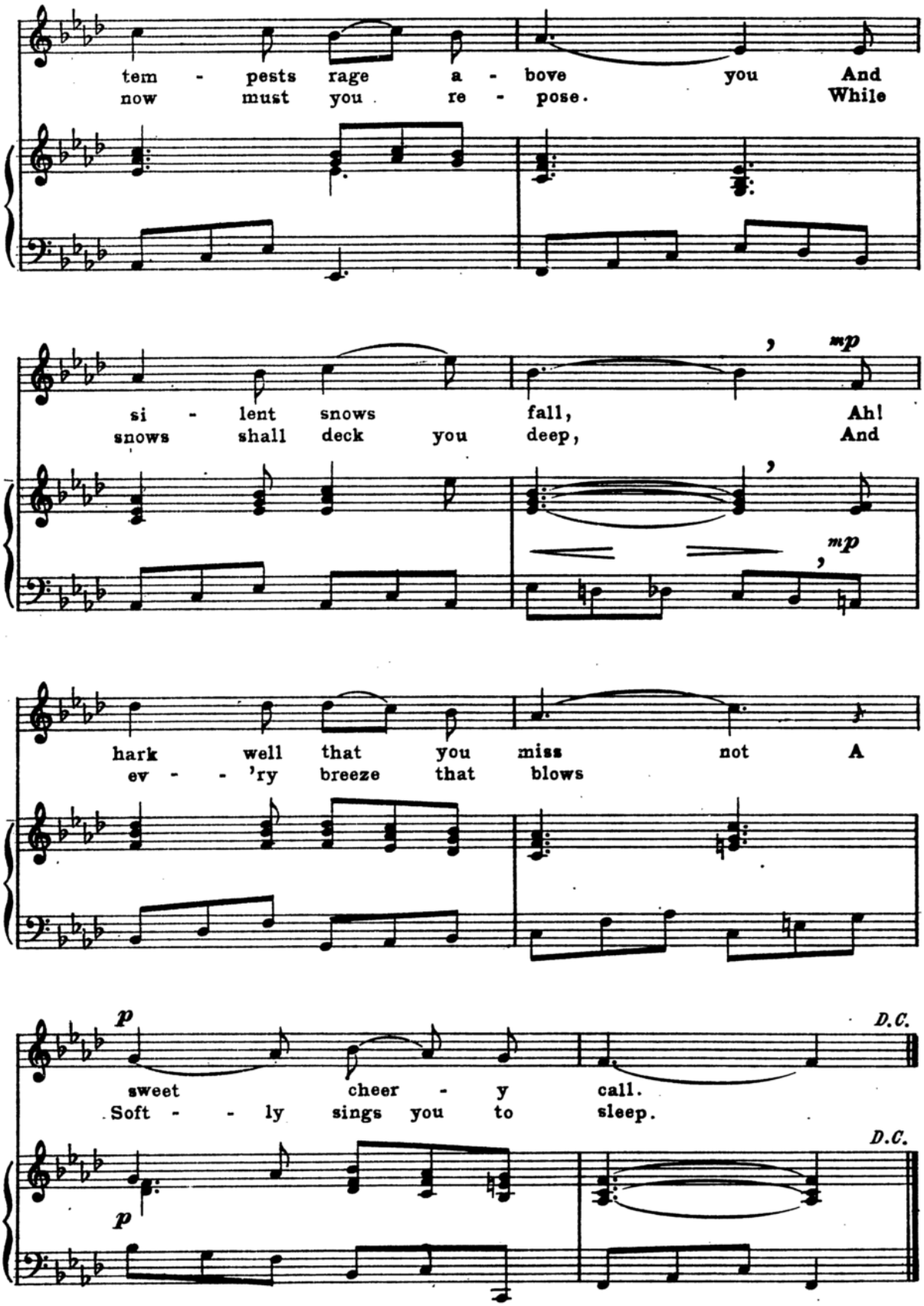
(*All speak in unison, with motions, as indicated:*)

Then pick the seed, (*Pick imaginary seed from sack*)
So firm and sound; (*Hold it up to assembly*)
And drop it in (*Drop it to ground*)
The furrowed ground. (*Draw line of furrow*)
(*Kneel*)
And smooth the earth, (*Pass one hand over floor*)
And pat the soil; (*Pat with both hands*)
And spare no care, (*All look to right of assembly*)
And save no toil. (*All look to assembly on left*)
Then brush aside (*Brush outward with right hand*)
Each stone and clod; (*Same with left*)
And smooth once more (*Smooth ground*)
The rich black sod,
That Spring may bloom again! (*Rise with word "Spring"*)

(*The boys sing in unison:*)

The Song of Autumn Planting





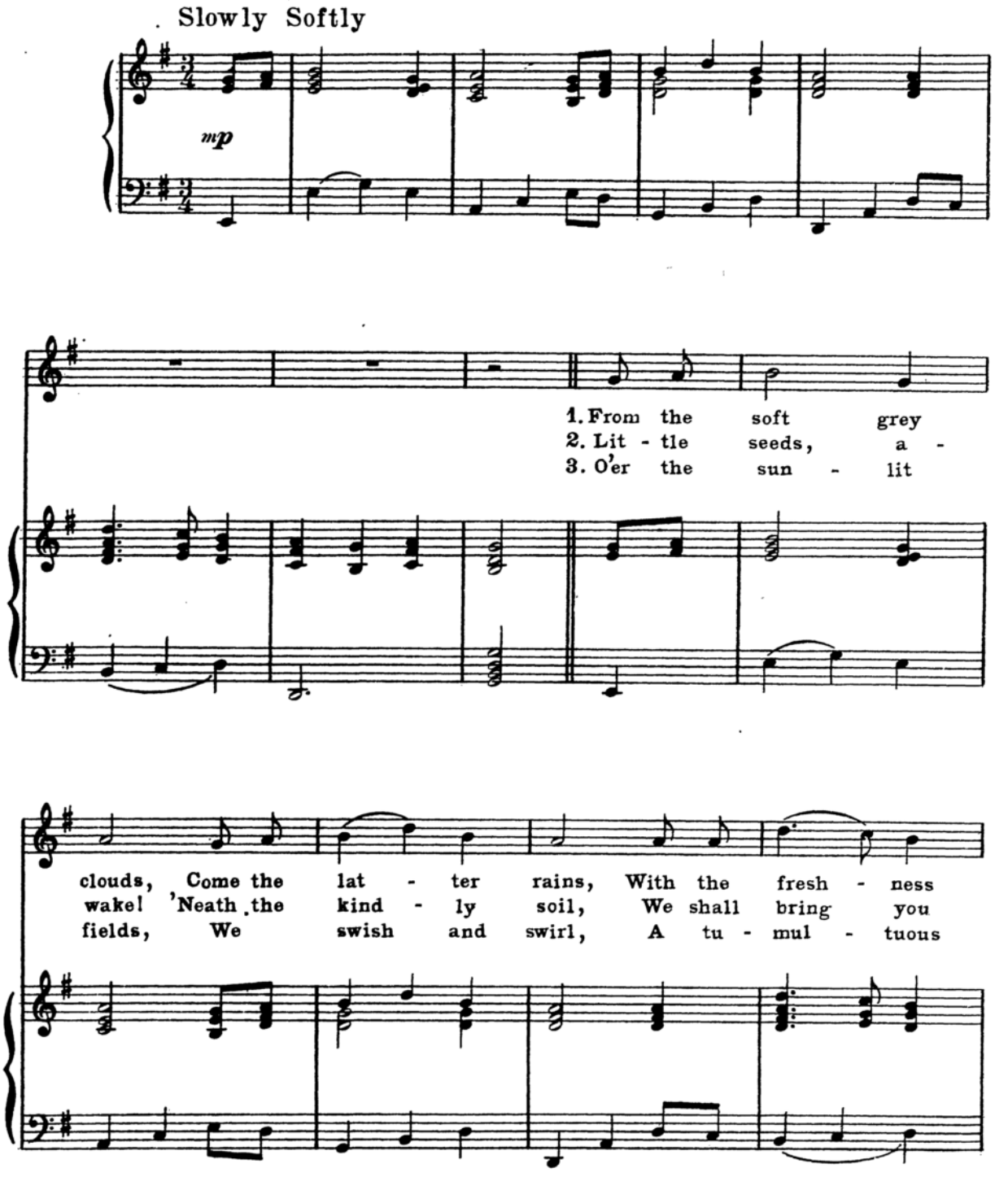
(The boys file off to repetition of music.) *attacca*

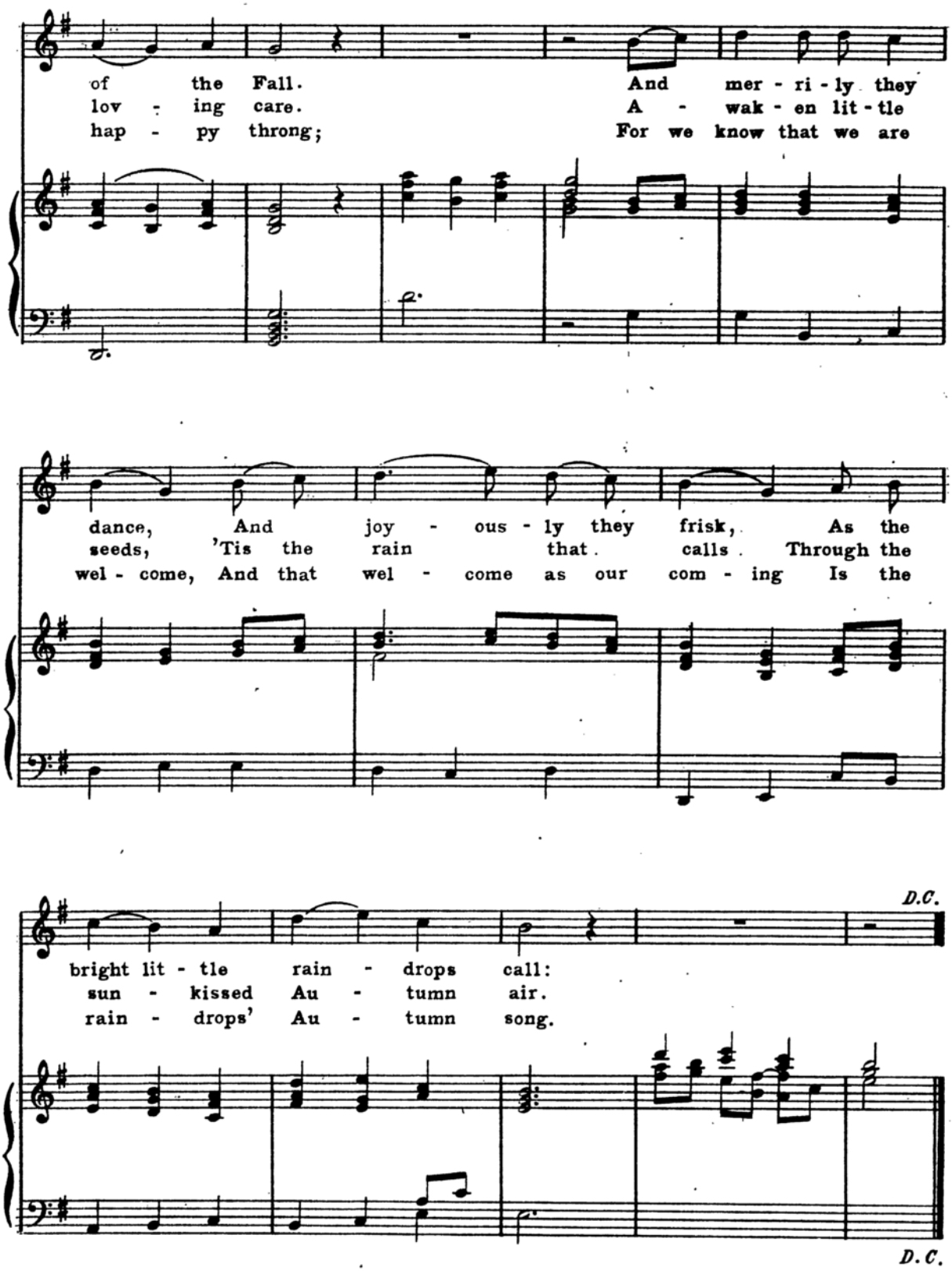
Section IX

The Water Festival

(See Explanatory Note page XII.)

The Rain Song




of the Fall. And mer - ri - ly they
lov - ing care. A - wak - en lit - tle
hap - py throng; For we know that we are
dance, And joy - ous - ly they frisk, As the
seeds, 'Tis the rain that calls Through the
wel - come, And that wel - come as our com - ing Is the
D.C.
bright lit - tle rain - drops call:
sun - kissed Au - tumn air.
rain - drops' Au - tumn song.
D.C.

Prayer for Rain

(*One girl speaks*:)

The golden plumes of Harvest field,
The mellow wealth of orchard's yield —
These sing of Thee.
Thanksgivings blossom on the trees,
Paeans of praise wave on the breeze,
Exultingly.
Thy boundless mercy have we known;
In plenty, have Thy children grown.
We look above;
With humble hearts, on Thee we call;
Shelter us still; provide us all,
Great God of love.
May, as of yore, Thy bounty's store
Quicken the hearts that now implore:
O leave no household grimly cursed
With hunger's pangs or cries of thirst!
Let famine's hand
Ne'er grasp our land;
But tall grains wave
And harvests flourish,
Where sunbeams nurse
And rain-drops nourish.
Wide-spread, the tilled and thirsting plains
Await the freshening latter rains.
Hear us, we pray Thee, God of love.
Open the clouds that spread above.
As Autumn nears, and Summer wanes,
Send us, O God, Thy blessed rains!

(To a few strains of the "Rain Song," the girls dance and pour, as before. Then all form a semi-circle, with the Leader in the middle.)

(*Leader speaks*):

In sparkling drops, in crystal streams,
(Gentle and cool its freshness gleams)
Dipped from the depths of the torrent's roar,

A silver rivulet we pour.
Sweet, cheerful, tinkling, bubbling voice,
We wait for it, pray for it, hear, and rejoice.

(*All pour; then speak in unison:*)
E'en as we sprinkle from pitchers tall,
From heaven, O God, cause Thy rains to fall
And just as these dancing drops we pour,
Sprinkle Thou also, the rain clouds' full store.
Then none will be tortured by hunger's pain.
O water the fields with Thy blessed rain!

(*Leader speaks:*)
Then tumble and toss, O rain-drops bright,
Wash the grey air with your sprays of delight!
O swish and swirl and patter and prance;
Joyous, the sound of the rain-drops' dance!

(*All sing:*)

The Rain Song

(*Music on page 49*)

(*While singing and dancing, the girls pass off of the platform to seats with the school.*)

Section X. The Conclusion of the Service

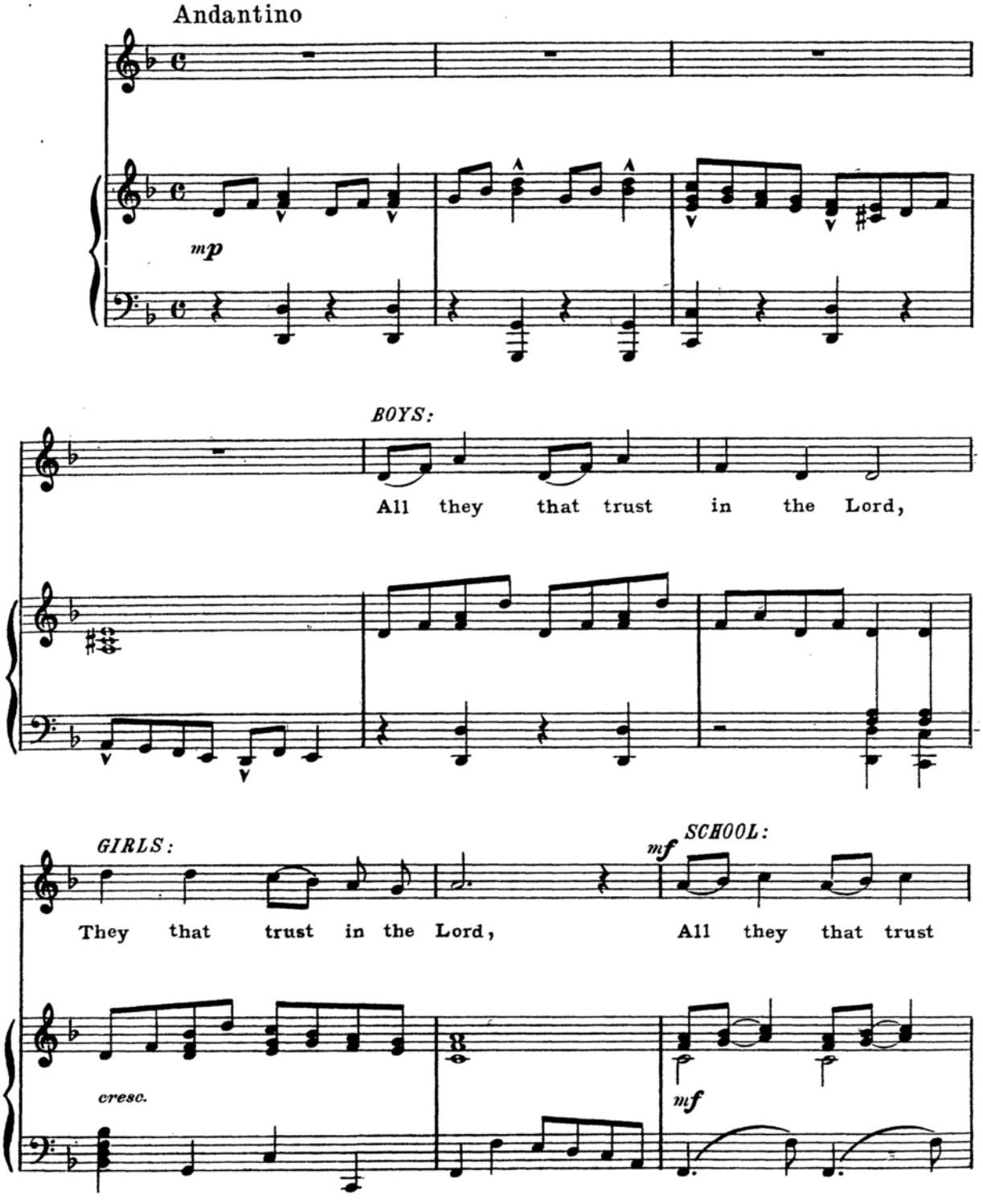
See Explanatory Note, page XIII

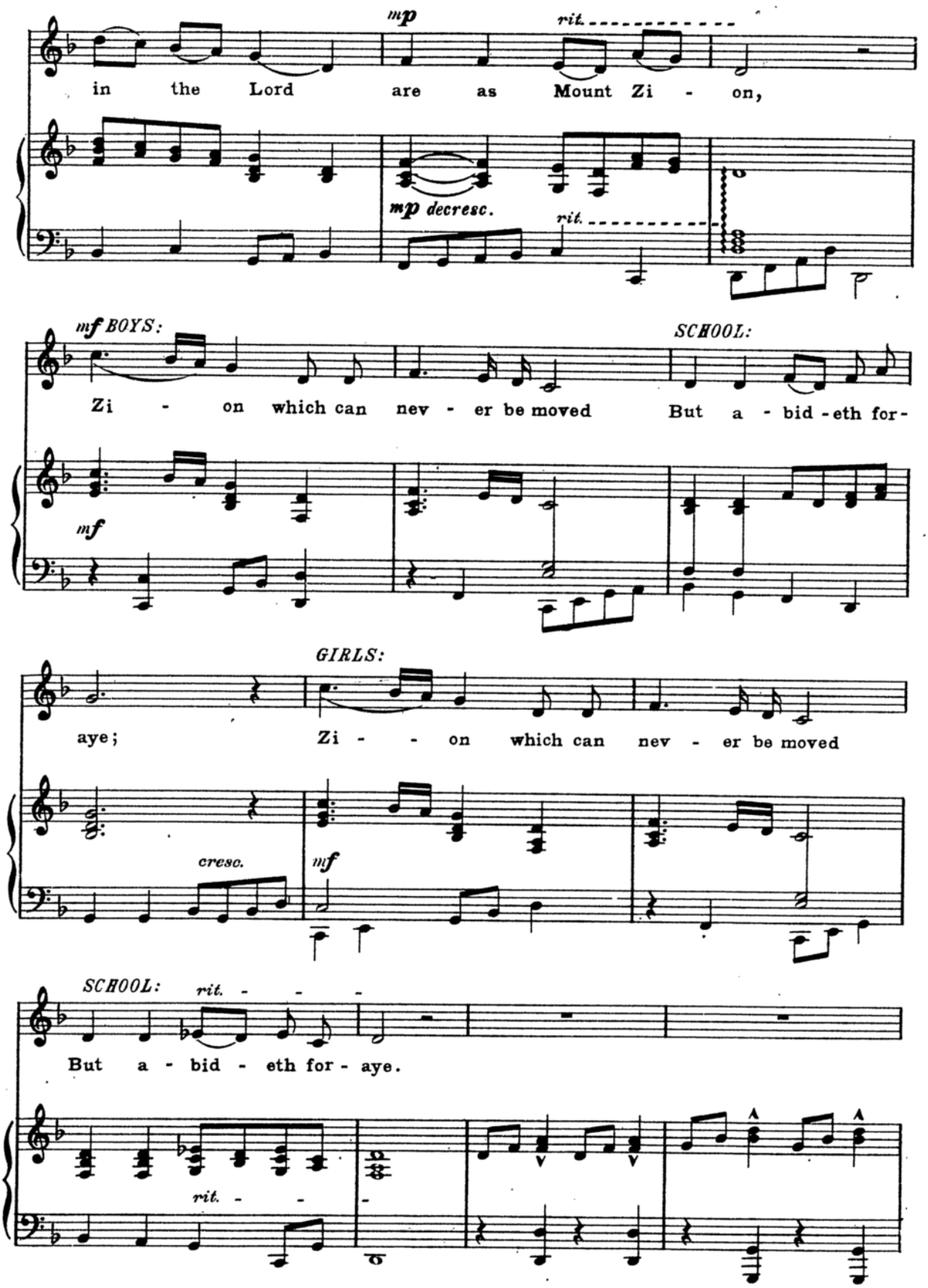
Succoth Sermonette (*by Rabbi*)

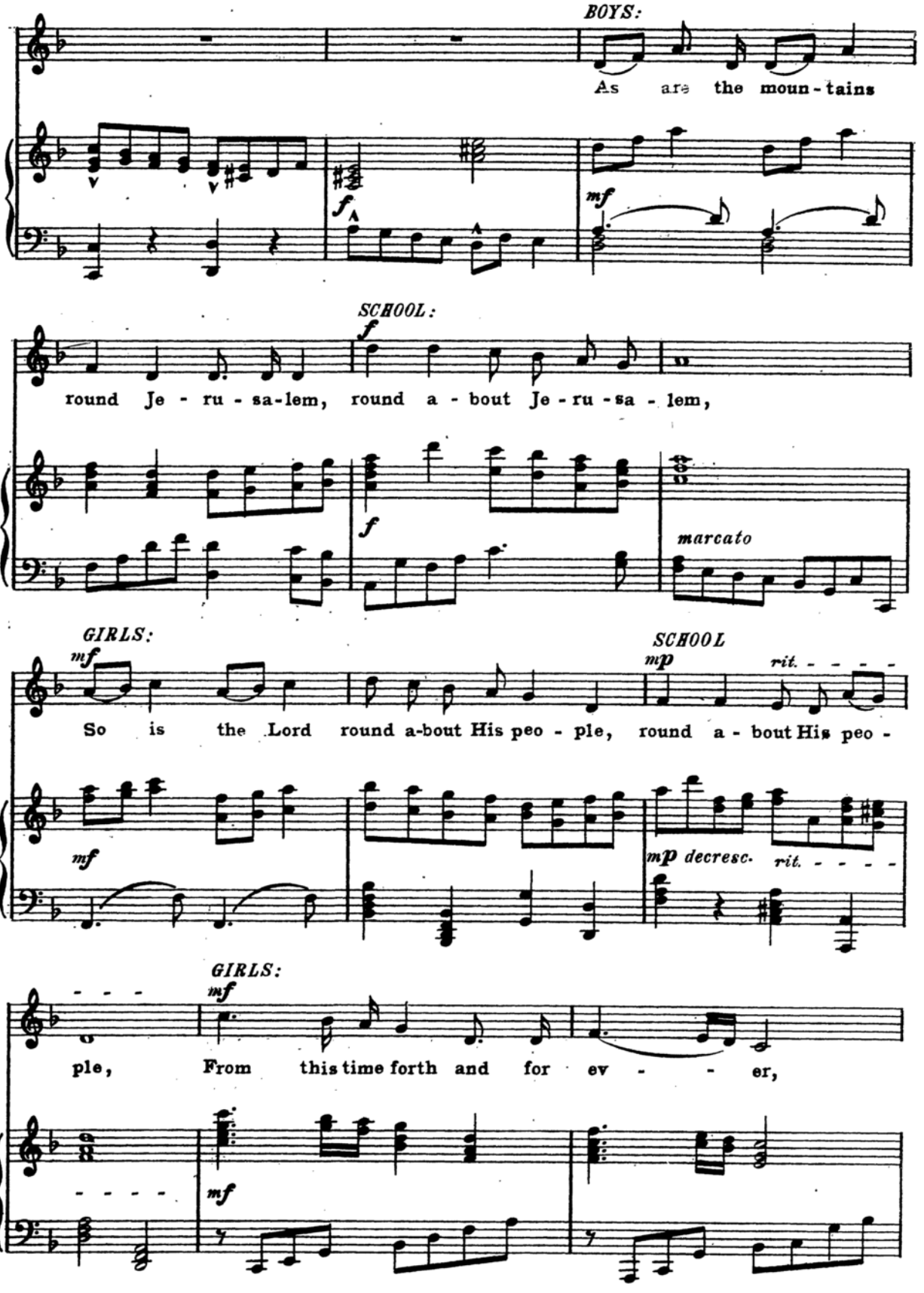
(*School sings*)

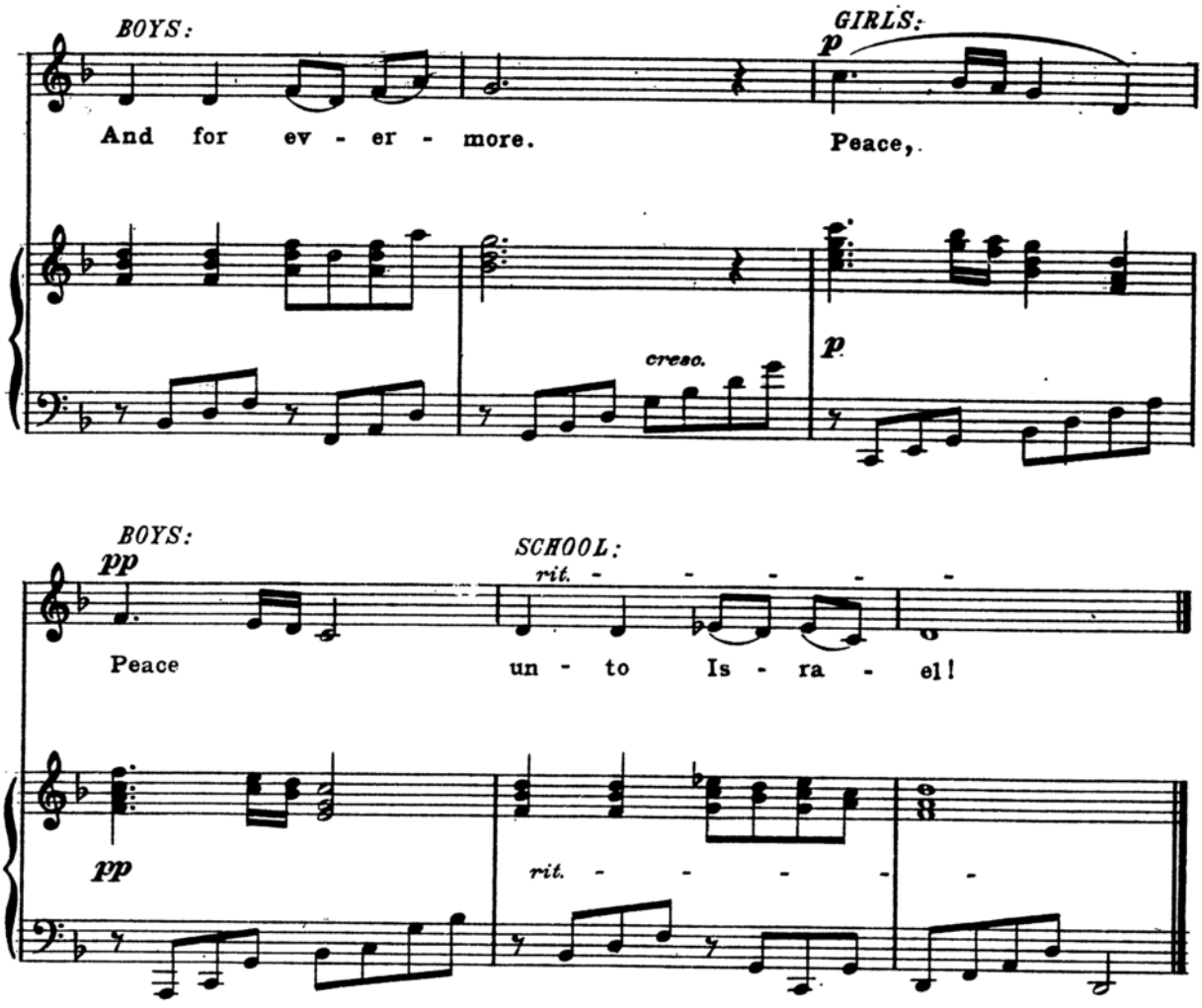
They that Trust in the Lord

(from Psalm 125)




mp
rit.
in the Lord are as Mount Zi - on,
mp decresc.
rit.
mf BOYS:
SCHOOL:
Zi - on which can nev - er be moved But a - bid - eth for -
mf
GIRLS:
aye; Zi - - on which can nev - er be moved
cresc.
mf
SCHOOL:
rit. - - -
But a - bid - eth for - aye.
rit. - - -


BOYS:
As are the moun - tains
mf
SCHOOL:
f
round Je - ru - sa-lem, round a - bout Je - ru - sa - lem,
f
marcato
GIRLS:
mf
SCHOOL
mp
rit. - - - - -
So is the Lord round a-bout His peo - ple, round a - bout His peo -
mf
mp decresc.
rit. - - - - -
GIRLS:
mf
- - -
ple, From this time forth and for ev - - er,
- - - -
mf



(Two children mount the platform.)

עלינו

(Congregation and school stand.)

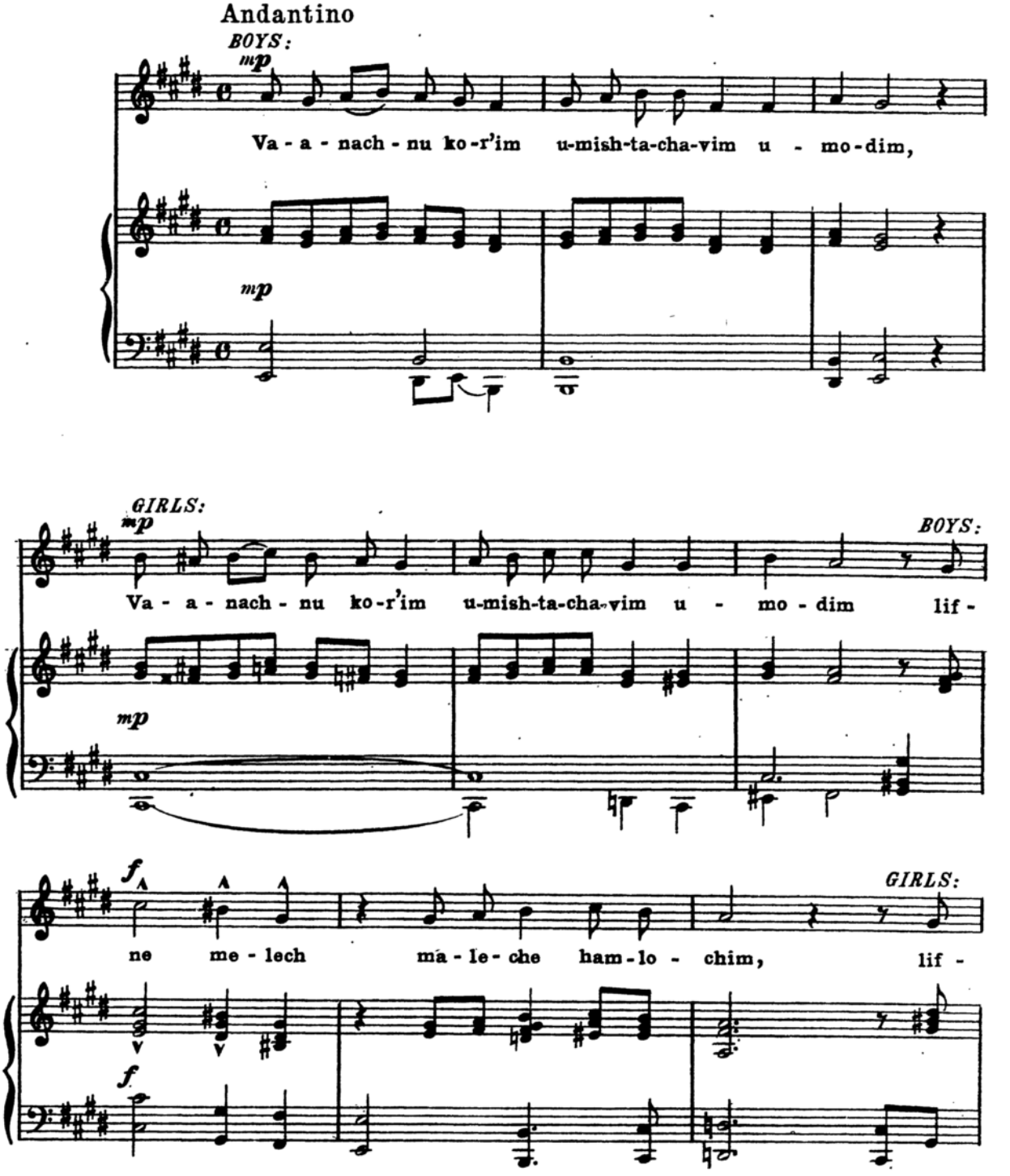
(First reader:)

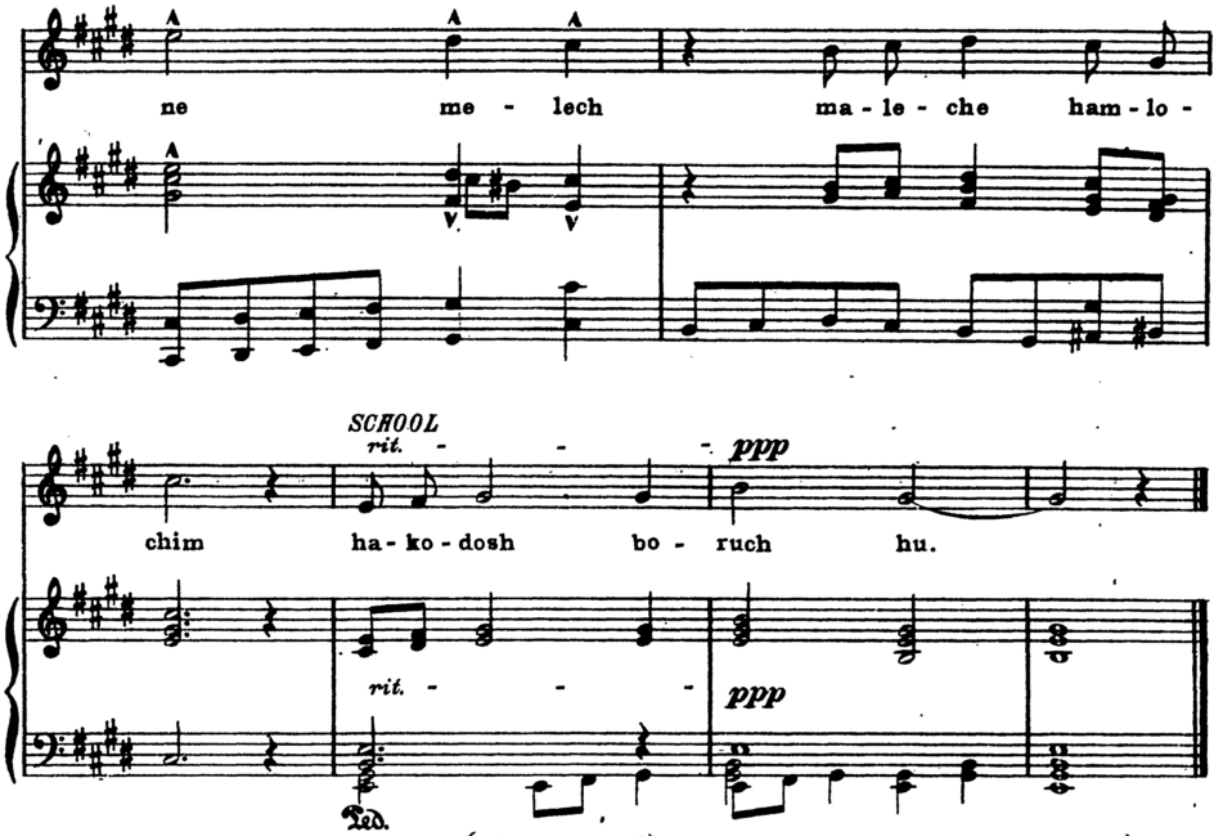
(For translation, see Union Prayerbook I. p. 196.)

עָלֵינוּ לְשַׁבֵּחַ לַאֲדוֹן הַכֹּל לָתֵת גְּדֻלָּה לְיוֹצֵר בְּרֵאשִׁית
שֶׁהוּא נוֹטָה שָׁמַיִם וְיוֹסֵד אֶרֶץ וּמוֹשַׁב יְקָרוֹ בַּשָּׁמַיִם מִמַּעַל
וּשְׁכִינַת עֻזּוֹ בְּגָבְהֵי מְרוֹמִים הוּא אֱלֹהֵינוּ אֵין עוֹד:
וַאֲנַחְנוּ כֹרְעִים וּמִשְׁתַּחֲוִים וּמוֹדִים לִפְנֵי מֶלֶךְ מַלְכֵי
הַמְּלָכִים הַקָּדוֹשׁ בָּרוּךְ הוּא:

(School responds:)

Vaanachnu


Andantino
BOYS:
mp
Va - a - nach - nu ko-r'im u-mish-ta-cha-vim u - mo-dim,
mp
GIRLS:
mp
BOYS:
Va - a - nach - nu ko-r'im u-mish-ta-cha-vim u - mo - dim lif -
mp
f
GIRLS:
ne me - lech ma - le - che ham-lo - chim, lif -
f



(All are seated)

(*Second reader:*)

(Union Prayerbook Vol. I. page 196.)

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May the time not be distant, O God, when Thy name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor idolatory blind the eye, when all inhabitants of the earth shall know that to Thee alone every knee must bend and every tongue give homage. O may all, created in Thine image, recognize that they are brethren, so that, one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thy kingdom be established on earth and the word of Thine ancient seer be fulfilled: The Lord will reign for ever and ever.

(The two children leave the platform.)

(*Rabbi reads:*)

KADDISH

(*Rabbi pronounces:*)

BENDICTION

(Congregation resumes seats.)

EXIT MARCH

(The school marches out while the pianist repeats the "Succoth Tune" page 1.)

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